

EVERY SUNDAY

A Drama-Musical Celebrating God's Faithfulness

some songs/all arrangements and orchestrations by

David R. Holsinger

Libretto and piano/vocal score

Originals – 8.5" x 11"

(2 copies in the archive - one with no libretto)

"EVERY SUNDAY"

*IT'S SUNDAY MORNING SERVICE AT HOMETOWN CHURCH, U.S.A.,
AND SOME THINGS JUST NEVER CHANGE . . .*

A DRAMA-MUSICAL CELEBRATING GOD'S FAITHFULNESS!

Book by

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Arranged and Orchestrated by David Holsinger (ASCAP)

LIBRETTO

"EVERY SUNDAY"

SCENE ONE

SONG - "INTRO MUSIC" & "ENTER HIS GATES"

Words & Music by DAVID HOLSINGER

(As bass ostinati begins in orchestra, people begin to scurry about the platform. In the midst of the activity, there is a small circle of people (the worship leader plus 2 or 3 others) holding hands, heads bowed in prayer. Choir members come on stage, some in pairs, small groups, etc., chatting among themselves. Taking their places on the risers, some begin to meditate and worship, while others continue to visit with one another. The instrumentalists warm up playing various scales, "do-bops", etc. One "sound man" scurries about the stage blowing into microphones . . .

The prayer group breaks up. The worship leader comes to the microphone, waving greetings to various people, both in choir and in the "congregation" . . .

The choir begins to take shape! Dancers begin to assemble behind the worship leader and worship team. Worship leader begins to exhort the people:)

WORSHIP LEADER

"Hallelujah! Praise God! It's so good to see you here on this beautiful Sunday morning! . . . Have you come to Praise the Lord Today? . . ."

CHOIR

"Amen! Right on, Brother! . . . etc."

WORSHIP LEADER

"Well . . . Amen! Psalm 100 says we are to 'Enter His gates with thanksgiving and into His courts with Praise!' Are you ready to enter and praise? . . ."

CHOIR

"Amen! Amen!, etc."

WORSHIP LEADER

"Amen! Let's get our hands together as the church band breaks forth in joy! Hallelujah! (begins clapping) (Continues to exhort with ad lib exclamations. Choir responds with exclamations as band plays opening strains) Let's sing out, Church!"

SONG - "ENTER HIS GATES"

(Worship Leader, Choir, "congregation")

ENTER HIS GATES WITH THANKFUL ALLELUIAS!
ENTER HIS COURTS WITH PRAISE!
ENTER HIS GATES WITH THANKFUL ALLELUIAS!
ENTER HIS COURTS WITH PRAISE!
(repeats)

THE LORD IS GOOD! HIS LOVE ENDURES!
HIS FAITHFULNESS IS SURE!
COME WITH GLADNESS, SERVE THE LORD OUR GOD!
SHOUT FOR JOY! ALL THE EARTH!
SING THE JOYFUL SONG!
HE HAS MADE US!
WE ARE CHOSEN THE APPLE OF HIS EYE!

WORSHIP LEADER

(During musical transition) "Praise the Lord! Psalm 40 says He has put a NEW SONG in my mouth, a HYMN OF PRAISE to our God! Many will see and fear and put their trust in the Lord! . . . Let us continue to praise Him for our salvation! . . . He has set our feet on the SOLID ROCK which is JESUS CHRIST! Hallelujah! . . . (ad lib. "chatter") . . . Sing out Church! . . . Here we go! . . ."

SONG - "HE HATH PUT A NEW SONG IN MY MOUTH"
Words & Music by WARREN HASTINGS

(All Sing)

HE HATH PUT A NEW SONG IN MY MOUTH!
HE HATH PUT A NEW SONG IN MY MOUTH!
HE HATH PUT A NEW SONG IN MY MOUTH!
EVEN PRAISE TO THE LORD OUR GOD!
(repeats)

HE HEARD MY CRY, REACHED DOWN IN LOVE,
AND DREW ME UP FROM THE PIT OF SIN!
HE SET MY FEET UPON THE ROCK,
AND HE HATH PUT A NEW SONG IN MY MOUTH!

(Transition back to "ENTER HIS GATES")

ENTER HIS GATES WITH THANKFUL ALLELUIAS!
ENTER HIS COURTS WITH PRAISE!
ENTER HIS GATES WITH THANKFUL ALLELUIAS!
ENTER HIS COURTS WITH . . .

(All participants on platform FREEZE IN PLACE, interrupted in audience by a family (man, woman, 2 kids) entering sanctuary, led by husband through people, stepping over feet, etc. They are late and OBVIOUSLY FRUSTRATED as they make their way awkwardly to their seats . . .)

HUSBAND

"Excuse me . . . (ad lib) I'm sorry . . . Could we get through here? . . . Excuse me? . . .
I'm sorry . . . I didn't mean to step on you . . ."

WIFE

"I can't believe we're late! This is SO embarrassing! When will HE ever learn that when
the alarm goes off you're supposed to get out of bed! Oh, I don't believe this! We didn't
even get a FRONT ROW SEAT! . . ."

(IMMEDIATE ACTION on platform. Song continues.)

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH . . .

*(All participants on platform FREEZE IN PLACE. The Family is in place,
standing by their "seats" . . .)*

HUSBAND

"You know we would have been on time if SHE hadn't taken all day in the bathroom!
So now she has perfect hair and we miss half the service! . . . I'm so glad we don't
have to sit so close!"

KID #1

(Hits Kid #2 with elbow and rolls eyes) "There they go again!"

KID #2

"We get in trouble if we act like that! . . . Sometimes I wish someone would spank
them or put them on restriction!"

KID #1

"Yeah! Brother, parents are great examples!"

(Parents give kids a "LOOK" and kids look at each other, rolling their eyes . . .)

(IMMEDIATE ACTION ON STAGE. Song resumes.)

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE!

*(PLATFORM and "Audience" applause. As audience applause dies, participants
on stage move into SLOW-MOTION, SILENT APPLAUSE . . . as lights dim on stage,
lights on "Family" come up . . .)*

SONG - "It's the Same Thing Every Sunday Morning"

Words & Music by ROD SCHUMACHER

(ENSEMBLE)

HUSBAND AND WIFE

IT'S THE SAME THING EV'RY SUNDAY MORNING,

EV'RY SUNDAY MORNING IT'S THE SAME . .

WIFE

WE'D HAVE BEEN HERE ON TIME, BUT IT'S FINE, I CAN HANDLE IT!

HUSBAND

I COULD ENTER YOUR GATES IF MY WIFE WEREN'T SO IRRITATING!

HUSBAND AND WIFE

EV'RY SUNDAY IT'S THE SAME!

(Well-dressed, obviously self-important woman scurry-waddles down the aisle
to her seat in the congregation . . .)

WELL-DRESSED WOMAN

IT'S THE SAME THING EV'RY SUNDAY MORNING,

EV'RY SUNDAY I'M SO GLAD I CAME!

ONCE AGAIN I LOOK THE BEST!

I CAN'T BELIEVE SHE WORE THAT DRESS!

EV'RY SUNDAY IT'S THE SAME!

(Lights up on YOUNG MAN standing in the congregation . . .)

YOUNG MAN

IT'S THE SAME THING EV'RY SUNDAY MORNING,

EV'RY SUNDAY MORNING IT'S THE SAME . . .

I CAME IN WITH A SMILE,

BUT ALL THE WHILE I FEEL SO MANY MILES AWAY . . .

EV'RY SUNDAY IT'S THE SAME.

ENSEMBLE

I WONDER HOW HE FEELS, OUR FATHER UP ABOVE.

DOES HE SEE OUR HURTING HEARTS,

OUR LONGING TO BE LOVED! . . TO BE LOVED!

IT'S THE SAME THING EV'RY SUNDAY MORNING,

EV'RY SUNDAY MORNING IT'S THE SAME!

KIDS

WITH ALL OF THEIR SPATS IT'S SO HARD TO KNOW WHO TO TRUST!

WELL-DRESSED WOMAN

IT'S GOOD I CAN SHARE ALL MY LOVE FROM THE "UPPER CRUST"!

YOUNG MAN

WHY CAN'T THEY SEE HOW MY HEART ACHES INSIDE OF ME?

HUSBAND AND WIFE

WHY MUST SHE/HE DWELL ON MY FAULTS, JUST TO AGGRAVATE ME?

ALL

EV'RY SUNDAY IT'S THE SAME!

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE.

REACH TO OUR HURTING HEARTS, AND

HEAL THEM BY YOUR LOVE.

WE NEED YOUR LOVE!

IT'S THE SAME THING EV'RY SUNDAY MORNING, AS WE GATHER IN THIS PLACE . . .
OUR LIVES ARE CHANGED BY YOUR GRACE, AS WE LOOK UPON YOUR FACE,
AND WE'RE AMAZED BY YOUR LOVE THAT OVERTAKES FROM ABOVE,
AS WE COME INTO YOUR PRESENCE EV'RY SUNDAY! . . .

(VOCAL FUGUE)

EVERY SUNDAY!

KIDS

THOUGH WE TRY TO IGNORE! . . .

ALL

EVERY SUNDAY!

WELL-DRESSED WOMAN

THOUGH MY CLOTHES ARE "D'OR"! . . .

ALL

EVERY SUNDAY!

YOUNG MAN

THOUGH I HOLD TO MY PAIN! . . .

ALL

EVERY SUNDAY!

HUSBAND AND WIFE

THOUGH WE GROAN AND COMPLAIN! . . .

ALL

EVERY SUNDAY!

YOU'RE THE SAME!

YOU'RE THE SAME!

YOU'RE THE SAME!

(Lights out on "congregation people", and up bright on stage)

WORSHIP LEADER

(As if just completing the singing of "Enter His Gates")

"... Well, Amen! .. Praise God! ... It IS good to enter His gates with joyful and thankful Alleluias! ..
Amen! ... (to audience) Visitors, we're real happy that you have come to worship with us today ..
Can I hear an "Amen" from the choir?!? ..."

CHOIR

"Amen! Praise God! etc.!"

WORSHIP LEADER

"... If you're a visitor, won't you just hold up your hand ... Hallelujah ... Well, there you go ..
Welcome Sister .. And a couple in the back .. My, My, there's visitors all over ...
Amen! Praise God ...
Welcome to our family here at Hometown Church ... We sure hope you'll come back ...
Amen. . . Church, let's sing a "family song" to these good folks!"

SONG - "WE ARE A FAMILY"

Words & Music by DAVID HOLSINGER

WE ARE A FAMILY, COMMITTED IN UNITY,
TO LOVE ONE ANOTHER AS CHRIST LOVES HIS CHURCH.
WE ARE EXHORTED TO LOVE ONE ANOTHER,
TO LIFT UP A BROTHER WITH WORDS THAT GIVE LIFE.

SPEAK WITH COMPASSION, BE KIND TO ANOTHER,
FORGIVING EACH OTHER AS CHRIST FORGAVE YOU.

WE ARE A FAMILY, COMMITTED IN UNITY,
TO LOVE ONE ANOTHER AS CHRIST LOVES HIS CHURCH . . .

*(Choir and Worship Leader die away as song continues . . humming music
using nonsense syllables . . . Lights come up on "Family" . . WIFE is very fidgety,
complaining:)*

WIFE

"We're so far back I can't even see what the Pastor is doing!"

HUSBAND

"What does it matter what the Pastor is doing during worship? . . . "

WIFE

"Well . . Well . . It's just we always sit up front! Everyone knows those are OUR seats!
My goodness, people will think we're backslidden! . . I can hear it now 'Look at that! The Campbells
are PRACTICALLY on the BACK row! They're probably having MARITAL PROBLEMS!' . . Do you
want people to think there's something wrong with our marriage?! . . "

HUSBAND

"They wouldn't be the first ones, I'm sure! . . . "

WIFE

"And just WHAT is THAT supposed to mean?! . . . "

HUSBAND

"Nothing dear . . Let's just sing . . . "

WIFE

"There you go again, changing the subject! I just can't believe that you . . . "

HUSBAND

"Dear . . SING! . . . "

*(The KIDS react to dialogue, adding small ad. libs. as appropriate . . .
The COUPLE begins to sing, still visibly irritated with one another . . .)*

ALL

WE ARE EXHORTED TO LOVE ONE ANOTHER. TO LIFT UP A BROTHER WITH WORDS THAT GIVE LIFE.
SPEAK WITH COMPASSION, BE KIND TO ANOTHER,
FORGIVING EACH OTHER AS CHRIST FORGAVE YOU.

*(As the song continues, the Lord brings conviction. The HUSBAND and WIFE stop singing
and look at each other . . . They are embarrassed, but truly sorry. They begin singing
again . . This time with an understanding of what the song says . . .)*

BE HUMBLE AND GENTLE, BE PATIENT AND CARING, BE FILLED TO WHOLE MEASURE
WITH THE FULLNESS OF GOD.
FILLED WITH THE SPIRIT OF GOD'S FULL ANOINTING,
WE STAND ESTABLISHED IN LOVE.

HUSBAND

"Honey, I'm sorry, I'm not being very sensitive. And I'm not setting a very good example either. . . Will you forgive me? . . ."

WIFE

"Yes, I forgive you and I'm sorry I've been so silly . . . Will you forgive me? . . ."

(Music broadens. The HUSBAND and WIFE embrace and then hug the KIDS. The entire family continues to worship with a very changed heart and attitude . . .)

ALL

BE HUMBLE AND GENTLE, BE PATIENT AND CARING,
BE FILLED TO WHOLE MEASURE WITH THE FULLNESS AND GOD.
FILLED WITH THE SPIRIT OF GOD'S FULL ANOINTING,
WE STAND ESTABLISHED IN LOVE.

WORSHIP LEADER

(After "conducting" the end of song, leads applause while choir continues to sing in worship . . .) " . . . Hallelujah . . . It is good to be a part of the Family of God, isn't it? . . . Amen . . . in Psalms 149, verse 3, the scripture says to 'Hallel' Him in the dance . . . " (The music changes tempo and style during this monologue)
" . . . "Hallel" means to make a show, be clamously foolish; to boast, rave; to celebrate, to rejoice! . . . King David was so moved of God that he "Halleled", danced, through the streets! THAT was quite a story in Second Samuel Six! . . . Amen! . . . Let us be moved by God to dance and celebrate before Him this morning! . . . If you feel a little inhibited, just bounce up and down, Amen! . . . or do the "David Shuffle" . . . Like this (He does it), Hallelujah! Amen! . . . Come on! Let's celebrate!"

**"EVERY SUNDAY"
SCENE TWO**

SONG - "Dance, O Daughters of Zion"

Words by MIMI RIBBLE

Music by MIMI RIBBLE and DAVID HOLSINGER

DANCE, O DAUGHTERS OF ZION!
DANCE, YE WARRIORS OF JUDAH'S ARMY!
DANCE, O CHILDREN OF ISRAEL,
DANCE BEFORE THE LORD WITH ALL YOUR MIGHT!

FOR GOD INHABITS THE PRAISES,
THE PRAISES OF HIS PEOPLE!
WITH POW'R AND MIGHT HE IS MANIFEST
TO DESTROY THE WORKS,
DESTROY THE WORKS,
DESTROY THE WORKS OF EVIL!

(Lights on stage slowly begin to dim and lights on MR. & MRS. DAVID, in the "congregation", begin to come up . . . Audience focus is drawn to "congregation couple" . . .)

MRS. DAVID

(MRS. DAVID just stares around while her husband MR. DAVID, begins to dance before the Lord; timidly at first, then with full exuberance out into the aisle and toward the stage . . .)

(Ensemble decreases. Platform groups look animated, but should recede to "background status" . . .)

"Oh, my word! . . . Will you look at him! . . . David! . . . Come back here this minute! . . . I have never been so . . . Oh my! . . . You stop that! . . . (To person next to her) He's usually not like this . . . He hasn't been well . . . Not well at all! . . . ! . . ." (Looks over to discover that woman to whom she has been talking is also dancing enthusiastically . . . MRS. DAVID does "slow-burn" double-take to audience . . .)

(From the "balcony" area, lights up on MICHAL, King David's wife (in period dress) watching MR. DAVID/KING DAVID dance about the stage . . .)

(Dialogue in quick succession)

MICHAL

"I can't believe this! . . ."

MRS. DAVID

"I can't believe this! . . ."

MICHAL

"I shoulda listened to my Mother! . . ."

MRS. DAVID

"I shoulda listened to my Mother! . . ."

MICHAL

"She said you were nuts! . . ."

MRS. DAVID

"She said you were nuts! . . ."

MICHAL

"DAVID! Cut that out!"

MRS. DAVID

"Oooo . . . I'm SO embarrassed! . . ."

MICHAL

(To MRS. DAVID) "You're embarrassed? . . . Look Sweetie, your husband's just a Used-car salesman. MINE is the KING! . . . You wanna talk embarrassed! . . . Oy Vey! . . ."

SONG - "Michal's Song"

Words & Music by MIMI RIBBLE

MICHAL

LOOK AT HIM OVER THERE!

THAT'S NOT WHAT THE KING SHOULD WEAR!

HE'S ACTING LIKE A FOOL;

YES, JUST LIKE A FOOL!

LOOK AT DAVID OVER THERE . . .

DANCING IN HIS UNDERWEAR!

(MICHAL'S SONG cont.)

HE'S TAKEN OFF HIS BEAUTIFUL CLOTHES!
I'D SAY HE'S QUITE INDISPOSED!
THERE ON THE GROUND LIES HIS REGAL CROWN,
WHILE LEAPING AND SPINNING HE GOES!
WITH MOST OF HIS BODY EXPOSED!

WHEN YOU GO TO PRAYER, NEVER ACT THAT WAY;
YOU MUST BE QUIET AS A MOUSE.
DON'T MOVE AROUND, DON'T MAKE A SOUND,
FOR JEHOVAH'S IN HIS HOUSE.
YOU CLOSE YOUR EYES
AND BREATHE SOFT SIGHS,
YOUR HANDS YOU REV-ER-RENT-LY FOLD.
MOVEMENT IN THE "SOY-VISS" (Service)
ONLY MAKES GOD "NOY-VISS" (Nervous)
FOR JEHOVAH IS VERY . . . VERY . . . OLD! . . .

MICHAL

(Over music) "Oh my, doesn't the king look distinguished today! . . . Disrobing
in the sight of slave girls and servants! . . . Just like any vulgar fellow would!
You are an embarrassment to me and my father's house! Come in and act like
the king you were chosen to be! . . ."

KING DAVID / MR. DAVID

"I am dancing for the Lord who chose me as a king over Israel, not your father or anyone
from this house! I will celebrate before the Lord! I will act even more undignified than this and
even be humiliated in my own eyes, but the slave girls you spoke of will hold me in honor! . . ."

MICHAL

(Continues song)

WHAT WILL PEOPLE THINK OF ME?
I'VE AN IMAGE TO MAINTAIN YOU SEE!
I'M THE WIFE OF THE KING!
WHAT DISGRACE THIS WILL BRING!
OH WHAT IF MY FRIENDS SHOULD SEE!
WHAT'LL THEY THINK OF ME?!

LOOK AT HIM OVER THERE!

CHOIR
WHERE?

MICHAL
THAT'S NOT WHAT A KING SHOULD WEAR!

CHOIR
OH MY!

MICHAL
HE'S ACTING LIKE A FOOL!
MRS. DAVID
YES, JUST LIKE A FOOL!
MICHAL, MRS. DAVID, and CHOIR
LOOK AT DAVID OVER, DAVID OVER, DAVID OVER THERE . . .

CHOIR
HE'S DANCING! . . .
MICHAL
"He's leaping and spinning! . . ."
CHOIR
HE'S DANCING! . . .
MICHAL
"He's skipping around and around! . . ."
CHOIR
HE'S DANCING! . . .
MICHAL
"Oy Vey! He's jumping and jiving! . . ."
CHOIR
HE'S DANCING! . . .
MICHAL
"He's running through troops and leaping walls! . . ."
CHOIR
HE'S DANCING . . . DANCING . . . DANCING . . .
MICHAL
"He's even waving a TAMBOURI-I-I-I-I-INE! . . ."
CHOIR
DANCING . . . DANCING . . . DANCING! . . .
MICHAL and CHOIR
IN HIS UNDERWEAR! . . . IN HIS UNDERWEAR!

(Lights out on MICHAL)

MRS. DAVID
"Michal's heart was so hard . . . Oh my goodness, I remember now . . .
Michal was barren her whole life . . . O Lord, will You forgive me? Please let
my life be fruitful for You . . ."
(She raises her hands and looks to Heaven . . .)

SONG - "Dance, O Daughters of Zion" Reprise

DANCE, O DAUGHTERS OF ZION! DANCE, YE WARRIORS OF JUDAH'S ARMY!
DANCE, O CHILDREN OF ISRAEL! DANCE BEFORE THE LORD WITH ALL YOUR MIGHT!

(. . . As the action on the platform begins to build, MRS DAVID opens her eyes . . .
looks about her . . . brings her hands down . . . she begins to hop a bit . . .
tentatively does a kick or two . . . and finally . . . simply shrugging
off her hesitancy . . . she BREAKS FORTH IN ABANDONED DANCING
BEFORE THE LORD! . . .)

SONG - "Take Up Your Tambourine!"

Words & Music by WARREN HASTINGS

ALL

TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!
TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!
COME LET US GO UP TO THE LORD OUR GOD!
TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!

*(Scene ends at conclusion of song with applause led by
on stage worship leader and choir . . .)*

"EVERY SUNDAY"

SCENE THREE

WORSHIP LEADER

"Praise the Lord! . . . Whew! . . . Isn't it good to dance before the Lord? . . . Indeed, He is able to turn our mourning into dancing! Amen? Amen! . . . Well, Brothers and Sisters, let's all be seated for just a minute . . . I believe that our Music Department - the Choir, Orchestra, and dancers have a special presentation for us at this time . . ."

*(The "Music Director/Band Leader" kicks off music
in "Big Swing Band" style! . . .)*

SONG - "Offer Up a Song of Praise"

Words & Music by MIMI RIBBLE

CHOIR

OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION.
OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
OFFER UP A MELODY PLAYED SKILLFULLY BEFORE THE KING,
COME BEFORE THE LORD, BRING AN OFFERING.

*(OFFER UP A SONG OF PRAISE,
OFFER TO HIM A DANCE OF CELEBRATION.
PLAY YOUR MELODIES SKILLFUL FOR THE KING!
COME BEFORE THE LORD, BRING AN OFFERING.)*

LORD WE LOVE TO
PRAISE YOU IN SONG!
YOU ARE OUR JOY, OUR SALVATION.
EV'RY DAY AND FOR
OUR WHOLE LIFE LONG!
WE POUR OUT OUR LOVE
AND ADORATION!

OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION.
 OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
 OFFER UP A MELODY, PLAYED FOR THE KING!
 COME BEFORE THE LORD, BRING AN OFFERING!

"FEATURED" VOCALIST
 LORD I LOVE TO PRAISE YOU IN SONG.
 YOU ARE MY JOY, MY SALVATION.
 EV'RY DAY AND FOR MY WHOLE LIFE LONG,
 I'LL POUR OUT MY LOVE AND ADORATION!

OFFER UP A SONG OF PRAISE . . .
 OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION!
 OFFER TO HIM A DANCE OF CELEBRA-EE-AA-EE-AA-TION ! . . . ("scat sing")
 OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
 PLAY FORTH MELODIES UNTO THE KING!
 LET US PLAY, LET US DANCE, LET US SING!
 OFFER UP A MELODY PLAYED SKILLFULLY BEFORE THE KING . . .
 COME AND OFFER YOUR PURE OFFERING!
 COME BEFORE THE LORD, BRING AN OFFERING!

(TRUMPET SOLOIST comes forward and plays
 a chorus . . . then FEATURED VOCALIST and TRUMPET SOLOIST
 play and sing a "scat" duet . . .)

"FEA"URED" VOCALIST
 DE-BA-DE-BA-DE-DOPI BOPI
 DA-BA-DA-BA-DA-BA-DE-DOPI BOPDE-BA-DE-BA-DE-DOPI BOPI
 DO-DOPI DOPI DA-DEE!
 HALLELU, I SING IT!
 HALLELU, I DANCE IT!
 IF YOU GOT A TRUMPET, PLAY TO THE LORD!
 I PRAISE HIM SINGIN' MY SONG!
 DE-BA-DE-BA-DE-BA-DEE-DOPI DE-DOPI BOPI

(The "JEALOUS TRIO", a dancer, a singer, and a musician,
 detach themselves from the ensemble and
 quickly (ala Righteous indignation) "stomp" to center stage
 to stand in close proximity to "featured" soloists . . .)

JEALOUS SINGER
 WHY DOES HE/SHE ALWAYS SING THE VERY BEST PARTS?
 JEALOUS DANCER
 WHY IS SHE ALWAYS PICKED TO DANCE?
 JEALOUS MUSICIAN
 WHY ARE THE SOLOS ALWAYS GIVEN TO HIM/HER?
 TRIO
 WHY DON'T THEY GIVE ME A CHANCE?

JEALOUS DANCER
I'VE STUDIED DANCE AT THE FINEST SCHOOLS!
JEALOUS SINGER
MY SINGING HAS BROUGHT CROWDS TO THEIR FEET
TRIO
DON'T THINK THAT THIS IS PETTY JEALOUSY!
JEALOUS MUSICIAN
I KNOW THAT I'M JUST BETTER THAN HE/SHE!

MY TONES ARE LOUDER AND BRIGHTER!
JEALOUS SINGER
I'VE HAD PERFECT PITCH MOST ALL OF MY LIFE!
JEALOUS DANCER
I'VE DANCED FOR SHOWS IN THE THEATRE,
AND I CAN LEAP . . .
JEALOUS MUSICIAN
PLAY!
JEALOUS SINGER
SING!
TRIO
TWICE AS HIGH! . . .

JEALOUS MUSICIAN
YOU'D THINK THEY'D WANT TO CHOOSE THE VERY BEST!
JEALOUS DANCER
I'VE GOT MORE TALENT THAN THE REST!
JEALOUS SINGER
DON'T UNDERSTAND WHY GOD'S NOT USING ME . . .

JEALOUS MUSICIAN
WHAT DOES HE SEE IN THESE
THAT HE CAN'T SEE IN ME?
JEALOUS SINGER
O LORD, WON'T YOU SHOW ME
WHAT IS IT THAT YOU SEE . . .
TRIO

WHAT IS THE DIFFERENCE IN THEIR LIVES?
SHOW ME WHAT'S DIFFERENT IN THEIR LIVES . . .

*(Lights dim on "Jealousy Trio" and FEATURED DANCER
steps forward into center spot . . . Looking to Heaven, she begins to sing:)*

SONG - "Search My Heart"
Words & Music by MIMI RIBBLE

DANCER
SEARCH MY HEART, O LORD, I PRAY,
REVEAL TO ME ANY UNPLEASING WAY . . .

(DANCER is joined in spot light by FEATURED SINGER . . .)

DANCER/SINGER DUET
TOUCH MY LIPS WITH THE FIRE FROM YOUR THRONE;
LET EV'RY WORD I SPEAK GLORIFY YOUR NAME ALONE . . .

*(The FEATURED MUSICIAN joins the SINGER and DANCER,
all three continue to sing . . .)*

TRIO
DRAW ME LORD,
LEAD ME, I PRAY . . .
IN YOUR OUTER COURTS,
I'M NOT CONTENT TO STAY,
DRAW ME NOW TO YOUR HOLY PLACE,
LET ME TOUCH YOUR HEART,
AND LOOK UPON YOUR FACE . . .

TRIO WITH CHOIR
SEARCH MY HEART, O LORD, I PRAY.
REVEAL TO ME ANY UNPLEASING WAY,
TOUCH MY LIPS WITH THE FIRE FROM YOUR THRONE;
LET EV'RY WORD I SPEAK GLORIFY YOUR NAME ALONE.
DRAW ME LORD, LEAD ME, I PRAY.
IN YOUR OUTER COURTS, I'M NOT CONTENT TO STAY.
DRAW ME NOW TO YOUR HOLY PLACE;
LET ME TOUCH YOUR HEART,
AND LOOK UPON YOUR FACE.

*(Lights slowly fade to centerstage. Spot up on
JEALOUS SINGER, singled out, looking to Heaven,
broken in countenance, obviously repentant of
her jealousy, she sings UNTO THE LORD . . .)*

"REPENTANT SINGER"
O LORD, PLEASE SEE IN ME . . .
ALL THAT YOU SEE IN THESE . . .
MY HEART IS OPEN TO YOUR SIGHT.
YOU ARE THE DIFFERENCE IN MY LIFE . . .

*(The SINGER is joined in the circle of light by both the "Jealous" DANCER
and MUSICIAN. Broken before the Lord, they begin to sing together . . .)*

TRIO
SEARCH MY HEART, O LORD, I PRAY.
REVEAL TO ME ANY UNPLEASING WAY.
TOUCH MY LIFE WITH THE FIRE FROM YOUR THRONE;
LET ALL I DO
HONOR YOU ALONE.

SINGER
LET ALL I SING, HONOR YOU.
DANCER
LET ALL I DANCE, HONOR YOU.
MUSICIAN
LET ALL I PLAY, HONOR YOU.
TRIO
HONOR YOU ALONE.

(Original "FEATURED TRIO" joins the REPENTANT TRIO
in the circle of light. As the choir enters, the two trios
sing unison lead:)

SEXTET

LET ALL I SING, HONOR YOU.
LET ALL I DANCE, HONOR YOU.
LET ALL I PLAY, HONOR YOU.
HONOR YOU ALONE.

FULL ENSEMBLE

LET ALL I SING, LET ALL I SING, HONOR YOU.
LET ALL I DANCE, LET ALL I DANCE, HONOR YOU.
LET ALL I PLAY, HONOR YOU.
HONOR YOU ALONE.
HONOR YOU ALONE.
HONOR YOU ALONE.

(The circle of light spreads outward from the PERFORMER SEXTET
til the entire stage is bright, as the musical returns to the original
"SPECIAL MUSIC" Finale; however, this time there is NO
"jealous trio" apparent, only two singers, two dancers,
and two musicians very much "in one accord",
HONORING THE LORD WITH THEIR TALENT . . .)

SONG - "Offer Up a Song of Praise" Reprise

Additional material by David Holsinger

CHOIR

LORD, I LOVE TO PRAISE YOU IN SONG!
YOU ARE MY JOY, MY SALVATION!
EV'RY DAY AND FOR MY WHOLE LIFE LONG!
I'LL POUR OUT MY LOVE AND ADORATION!

OFFER UP A SONG TO HONOR YOU.
OFFER UP A DANCE TO HONOR YOU.
OFFER UP A LIFE PLAYED PERFECTLY TRUE!
WE BRING BEFORE THE KING!
WE BRING AN OFFERING!
WE BRING OUR KING A LIFE OF PRAISE!
LIFE OF PRAISE!

(During applause for "Special Music", lights on stage slowly dim and
spot comes up slowly on UNSAVED MAN. Music vamp begins under applause.)

SONG - "Soliloquy #1"

Adapted from words & music by ROD SCHUMACHER

UNSAVED MAN

I'M REALLY NOT SURE WHY I CAME HERE TODAY . . .
WELL, IT'S NOT AT ALL LIKE ME, YOU SEE . . .
I'M THE KIND WHO CAN MAKE IT . . . ON MY OWN . . .

(Spot on UNSAVED MAN: Suddenly out.)

"EVERY SUNDAY"

SCENE FIVE

(Music begins)

WORSHIP LEADER

"... Your Heavenly Father is a perfect father. He is faithful and generous, kind and just; He disciplines with love, and He longs to spend time with you... Your Father wants you to receive His love and to know that you are special and unique in His eyes... (prays) O thank you, Father, that You love us with an unconditional love, an amazing love, a perfect love that overwhelms us with it's faithfulness..."

SONG - "Amazing"

Words & Music by RICK MORRISON and AMBER BROWNING

ALL

AMAZING... FATHER, YOU'RE AMAZING.
YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING.
YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME.
AMAZING, MY HEART CRIES OUT, AMAZING.
(repeats)

YOUNG MAN

(Singing in counterpoint to choir)

AMAZING...
WHAT HAVE YOU EVER DONE FOR ME?
FATHER, YOU'RE AMAZING...
YOU WERE NEVER THERE WHEN I NEEDED YOU TO BE!
YOUR LOVE FOR ME IS OVERWHELMING.
YOU SAY YOU LOVE ME,
YOU'RE AMAZING...
BUT I'VE NEVER FELT A FATHER'S LOVE...
YOUR PERFECT LOVE...
DON'T EXPECT ME TO TRUST YOU NOW!
NEVER ENDS IN SPITE OF ME...
YOU'D PROBABLY FAIL ME ANYHOW!
AMAZING...
THO' ONCE I REALLY CARED...
MY HEART CRIES OUT, AMAZING.
MY HEART WON'T LET ME DARE TO LOVE YOU...

YOUNG MAN

"Amazing... (cynical) Oh yeah, God, I'm amazed! I'm amazed that all these people can be so blind! How can they talk about YOUR Perfect Love, YOUR faithfulness, and all YOUR mercy when they've never seen it?!?... At least, I never have... The Father-heart of God?... I've never seen THAT either!... My Dad?... Oh, my Dad had a heart.. for HIS work, HIS sales, HIS trends and promotions, HIS profit margins, HIS business cronies!... Oh yeah, he had a heart... (Quieter, sadly) ... There just never seem to be enough room left over for me... I remember when I was seven..."

SONG - "Broken Promises and Shattered Dreams"

Words & Music by MIMI RIBBLE

YOUNG MAN
WHEN I WAS SEVEN . . .
I CAME RUNNING HOME TO SHOW HIM MY REPORT CARD . . .
I WAS PROUD OF ALL THE GRADES ON MY REPORT CARD.
I THOUGHT HE'D BE . . . JUST AS PROUD OF ME . . .
AND AT ELEVEN . . .
HE SAID HE'D TAKE MY FRIEND N' ME OUT FISHIN' . . .
WE WERE PACKED AND WAITIN' AT THE DOOR FOR FISHIN' . . .
HE NEVER CAME.
I WAS ASHAMED.

BROKEN PROMISES AND SHATTERED DREAMS,
THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
BROKEN PROMISES AND SHATTERED DREAMS,
SO I LOCK MY HEART . . .
AND HID THE KEY.

WENT TO A PICNIC . . .
I WATCHED THE OTHER DADS PLAY WITH MY BUDDIES.
THEY WRESTLED AND THEY LAUGHED, THEY SURE WERE BUDDIES . . .
HE WASN'T THERE;
I GUESS HE NEVER CARED.
WHEN I PLAYED BASEBALL . . .
HE NEVER CAME TO WATCH ME PITCH ONE SINGLE INNING . . .
HE NEVER ASKED ME IF MY TEAM DID ANY WINNING . . .
MY FRIENDS ASKED WHY . . .
I TOLD THEM LIES.

BROKEN PROMISES AND SHATTERED DREAMS,
THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
HE GAVE ME BROKEN PROMISES AND SHATTERED DREAMS.
SO I LOCKED MY HEART . . .
AND HID THE KEY.

WHEN I WAS FIFTEEN . . .
I GAVE MY HEART TO CHRISTI I WAS SO HAPPY!
I RAN STRAIGHT HOME TO TELL HIM MY GOOD NEWS!
BUT WHEN I TOLD HIM . . .
HE LAUGHED AND THEN HE SAID "THAT STUFF'S FOR SISSIES!"
"GROW UP! BE A MAN! DON'T BE A SISSY!"
HE SHOOK HIS HEAD . . .
I WISHED THAT HE WERE DEAD!

BROKEN PROMISES AND SHATTERED DREAMS,
THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
HE GAVE ME BROKEN PROMISES AND SHATTERED DREAMS.
SO I LOCKED MY HEART . . . AND HID THE KEY.
SO I LOCKED MY HEART . . . AND HID THE KEY.
I LOCKED MY HEART . . .
AND HID THE KEY . . .

YOUNG MAN

"... All I ever really wanted was to hear him say, 'I love you, son ...'
If you're such a God of Love ... Why didn't you make my father love me?! ..."

(The YOUNG MAN sinks slowly to his knees; his head, his body, his
entire countenance bowed in sadness, rejection, and DEFEAT ...
He is bathed in a single light, totally alone ... the light fades as ...)

"My Son" / "Father-Heart"

Words & Music by ROD SCHUMACHER and DAVID HOLSINGER

(... A second spot comes up on DANCER in similar defeated position
as the YOUNG MAN ... The dancer interprets the "healing" of
the young man during the music of the SONG OF GOD ...)

THE SONG OF GOD
MY SON ... I FEEL YOUR PAIN ...
I'VE SHARED EACH TEAR YOU'VE CRIED,
AND I KNOW IT HURTS ...
AND I KNOW IT'S HARD ...
BUT KNOW THAT EV'RY PLACE YOU'VE BEEN,
EACH TIME YOU FALL, EACH TIME YOU SIN ...
I'VE BEEN THERE.
I'VE BEEN THERE.
AND THERE IS HEALING IN MY LOVE,
AND THERE IS COMFORT FROM THE STORMS OF LIFE
THAT BLOW AGAINST YOUR SOUL ...
SO LAY ASIDE YOUR HURTING HEART
AND FIND A SHELTER IN MY LOVING ARMS.

MY FATHER-HEART
IS STRONG ENOUGH TO HOLD YOUR HURT,
IT'S STRONG ENOUGH TO LIFT THE WEIGHT OF SIN,
TO BIND THE GUILT WITHIN,
TO SEAL THE PAIN THAT'S RULED YOUR LIFE.
MY FATHER-HEART
IS BIG ENOUGH TO HOLD YOUR CARES,
SOFT ENOUGH TO DRY YOUR ANGRY TEARS,
AND CALM THE NAGGING FEARS,
AND HOLD YOU CLOSE AND WARM AND SAFE.

I AM A GOD WHO IS JEALOUS OF THOSE WHOM I CALL MY OWN,
FOR BEFORE YOU WERE FORMED;
ON THE PALM OF MY HAND YOUR NAME WAS KNOWN!

MY FATHER-HEART
IS STRONG ENOUGH TO GUARD YOUR LOVE,
GIVING GRACE TO SEIZE THE MOMENT WHERE,
YOUR HEART CAN EVEN DARE,
TO OPEN TO MY FATHER-LOVE, AND KNOW ...

(VOICES OF EXHORTATION from within the choir,
each voice following the previous voice immediately)

(As a part of interpretive dance, additional dancers should
be added to the "ensemble picture" as voices enter . . .)

SPEAKER #1

" . . Know . . that I will be a FATHER to you and you shall be my sons
and daughters, says the Lord Almighty! . . . "

SPEAKER #2

"The Lord is merciful and gracious, slow to anger, and abounding in steadfast love! . . .
As far as the east is from the west, so far does He remove our transgressions from us . . .
As a FATHER pities his children, so the Lord pities those who fear Him!"

SPEAKER #3

"My son, do not regard lightly the discipline of the Lord . . . For the Lord
disciplines him who He loves, and chastises every SON He receives . . . "

SPEAKER #4

"Blessed be the God and Father of our Lord, Jesus Christ, the FATHER
of mercies and God of all comfort, who comforts us in all our afflictions! . . . "

SPEAKER #5

"FATHER OF THE FATHERLESS, and protector of widows is God in His holy habitation!
God gives the desolate a home to dwell in . . . "

SPEAKER #6

"He who dwells in the shelter of the Most High, who abides in the shadow of the Almighty,
will say of the Lord, 'My refuge and my fortress; My God, in whom I trust . . .
For HE will deliver you! . . . "

THE SONG OF GOD

MY SON . . . I FEEL YOUR PAIN . . .
I'VE SHARED EACH TEAR YOU'VE CRIED . . .
AND I KNOW IT HURTS
AND I KNOW IT'S HARD
BUT KNOW THAT EV'RY STEP YOU TAKE,
EACH TRIAL YOU FACE,
EACH DAY YOU WAKE . . .
I AM HERE,
YOUR FATHER'S HERE.
AND MY FATHER-HEART
WILL CARRY YOU.

(DANCER and DEFEATED MAN are bathed in single circle of light . . . DANCER
"encourages" as MAN unfolds, lifts hands and head Heavenward. A smile
coming to his face, Joy on his countenance, displaying to all that he is
a "new creation", LOVED BY HIS FATHER IN HEAVEN, the YOUNG MAN sings:)

YOUNG MAN
AMAZING! FATHER, YOU'RE AMAZING!
YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING!
YOUR PERFECT LOVE
NEVER ENDS IN SPITE OF ME
LORD, YOU'RE AMAZING,
I SING OUT, AMAZING!
AMAZING, MY HEART CRIES OUT, AMAZING!

*(Lights come up on choir and worship team
as we rejoin the service on the platform . . .)*

CHOIR / YOUNG MAN
AMAZING,
HOW COULD I EVER HAVE BEEN SO BLIND? . . .
FATHER, YOU'RE AMAZING!
I LET DESPAIR AND ANGER CLOSE MY MIND!
YOUR LOVE FOR ME IS OVERWHELMING,
THO' ONCE I DOUBTED YOU,
YOU'RE AMAZING!
NOW I CAN FEEL YOUR FATHER-LOVE!
YOUR PERFECT LOVE,
I WANT YOUR PERFECT LOVE REFLECTED IN MY EYES!
NEVER ENDS IN SPITE OF ME.
YOU ARE AMAZING, LORD, AND MORE, I REALIZE,
AMAZING,
I GIVE MY ALL TO YOU,
MY HEART CRIES OUT, AMAZING!
FOREVER BLESSED TO BE A CHILD OF GOD!

FULL ENSEMBLE
AMAZING! FATHER, YOU'RE AMAZING!
YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING!
YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME.
LORD, YOU'RE AMAZING,
I SING OUT, AMAZING!
AMAZING, O LORD, YOU'RE AMAZING!
AMAZING,
FOR YOUR PERFECT LOVE, LORD,
MY HEART SINGS OUT AMAZED!

OF "EVERY SUNDAY"

SCENE SIX

(Piano music vamp begins during applause for scene five. Lights on full stage begin to dim til once again, only the UNSAVED MAN is highlighted . . . As he begins to sing his opening Solliquy, he moves onto stage center . . .)

SONG - "Solliquy" & "God, You Are My Life"

Words & Music by ROD SCHUMACHER

UNSAVED MAN
I'M NOT REALLY SURE WHY I CAME HERE TODAY . . .
WELL, IT'S JUST NOT AT ALL LIKE ME, YOU SEE . . .
I'M THE KIND WHO CAN MAKE IT
ON MY OWN . . .

BUT I DON'T KNOW, THERE'S BEEN SOMETHING MISSING IN ME
FOR A VERY LONG TIME NOW.
I DON'T KNOW,
I GUESS I THOUGHT I MIGHT FIND IT HERE.

AS I'M STANDING HERE
I FEEL A FEELING DEEP INSIDE.
JUST LIKE MY LIFE'S BEGUN ANEW!
AND I REALIZE
THAT EMPTY PLACE INSIDE MY HEART
WAS WAITING TO BE FILLED BY YOU.
FOR YEARS I LOOKED,
NOT KNOWING WHAT MY LONELY HEART WAS LOOKING FOR,
NOW I'VE FOUND IT IN YOU!

GOD! YOU ARE MY LIFE!
YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
GOD! MY SAVIOR!
MY LIGHT IN THE DARKNESS,
I OFFER YOU PRAISE!

REPRISE - "We Need a Touch From You"

UNSAVED MAN
I NEED A TOUCH FROM YOU, MY FATHER UP ABOVE.
REACH TO MY HURTING HEART,
AND HEAL ME BY YOUR LOVE!

(The UNSAVED MAN is joined center stage by MR. & MRS. DAVID, the YOUNG MAN from scene five, and the two DANCERS of scene three . . . Together they sing:)

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE,
REACH TO OUR HURTING HEARTS
AND HEAL THEM BY YOUR LOVE!

*(The group surrounding the UNSAVED MAN in center stage
is joined by the FAMILY and the WELL-DRESSED WOMAN from scene one,
and the two SINGERS of scene three . . .
Together they sing:)*

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE;
REACH TO OUR HURTING HEARTS
AND HEAL US BY YOUR LOVE,
WE NEED YOUR LOVE!

GOD! YOU ARE MY LIFE!
YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
GOD! MY SAVIOR!
MY LIGHT IN THE DARKNESS,
I OFFER YOU PRAISE!

*(As center-stage ENSEMBLE repeats chorus,
the lights on the full stage come up slowly as the
CHOIR and WORSHIP TEAM also join in this
celebration of the MAN's SALVATION! . . .)*

FULL ENSEMBLE
GOD! YOU ARE MY LIFE!
YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
GOD! MY SAVIOR!
MY LIGHT IN THE DARKNESS,
I OFFER YOU PRAISE!
(Several Repeats)

I GIVE YOU PRAISE!
THANK YOU! JESUS, THANK YOU!
I GIVE YOU PRAISE!
THANK YOU! JESUS, THANK YOU!
(Repeats)

UNSAVED MAN
I'M SAVED! . . .

ENSEMBLE
THANK YOU LORD!

"EVERY SUNDAY"

**IT'S SUNDAY MORNING SERVICE AT HOMETOWN CHURCH, U.S.A.,
AND SOME THINGS JUST NEVER CHANGE . . .**

A DRAMA-MUSICAL CELEBRATING GOD'S FAITHFULNESS!

Book by

Yvonne Ward, Rod Schumacher,

Virginia Russell, Mimi Ribble, and David Holsinger

Arranged and Orchestrated by David Holsinger (ASCAP)

MUSIC

"EVERY SUNDAY" / SCENE ONE

Intro Music & "Enter His Gates"

Words & Music by DAVID HOLSINGER

REPEAT AS LIT/TURN

(mf)

AS BASS Ostinetti BEGINS, PEOPLE BEGIN TO SCURRY ABOUT THE PLATFORM. IN THE MIST OF THE ACTIVITY, THERE IS A SMALL



CIRCLE OF PEOPLE (WORSHIP LEADER PLUS 2 OR 3 OTHERS) HOLDING HANDS, HEADS BOWED IN PRAYER. CHOR MEMBERS COME ON STAGE, SOME IN PAIRS, GROUPS, ETC., CHATTING AMONG THEMSELVES, TAKING THEIR PLACES ON THE RISERS, SOME BEGIN TO MEDITATE AND WORSHIP, WHILE OTHERS CONTINUE TO VISIT WITH ONE ANOTHER. THE INSTRUMENTALISTS WARM UP PLAYING VARIOUS SCALES, "DO-BOYS", ETC. ONE "SOUND MAN" SCURRIES ABOUT THE STAGE BLOWING INTO MICROPHONES....

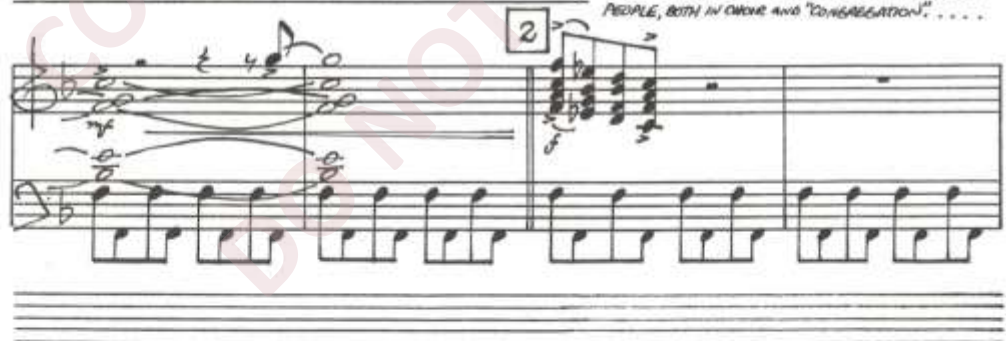
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(mf)



PRAYER GROUP BREAKS. WORSHIP LEADER COMES TO MICROPHONE, MAKING GREETINGS TO VARIOUS PEOPLE, BOTH IN CHURCH AND "CONGREGATION"....

2



... CHOIR BEGINS TO TAKE SHAPE! DANCERS BEGIN TO ASSEMBLE BEHIND WORSHIP LEADER 2ND

WORSHIP TEAM. WORSHIP LEADER BEGINS
TO EXHORT THE PEOPLE:

WORSHIP LEADER: "HALLELUJAH! PRAISE GOD! IT'S SO GOOD
TO SEE YOU HERE ON THIS BEAUTIFUL SUNDAY
MORNING!... HAVE YOU COME TO PRAISE THE

LORD TODAY?" (CHOIR: AMEN! RIGHT ON, BROTHER! ETC.) "WELL... AMEN! PSALM 100 SAYS WE ARE TO

'ENTER HIS GATES WITH THANKSGIVING AND INTO HIS COURTS WITH PRAISE!' ARE YOU READY TO ENTER

F/C B \flat /D F C D \flat A \flat /E \flat D \flat /F A \flat D \flat A \flat /E \flat D \flat /F A \flat D \flat

AND PRAISE? (CHOIR: AMEN! ETC.) AMEN! LET'S GET OUR HANDS TOGETHER AS THE CHURCH BAND BREAKS FORTH

A \flat /E \flat D \flat /F A \flat ED C A A 3 F F/A

BAND!

(HAND CLAP)

IN JOY! HALLELUJAH!" (BEGINS CLAPPING!) (VARIOUS AD LIBITUM EXCLAMATIONS FROM CHOIR)...

B \flat F C F A F/A B \flat F C F

CHURCH BAND CLAPS JINGLE

WORSHIP LEADER:

"LET'S SING OUT, CHURCH!"

(WORSHIP LEADER ON MELODY)

C 4 F F/A B \flat F C

CHOIR:

ENTER HIS GATES WITH THANKFUL AL-LE-LU-IES! ENTER HIS COURTS WITH PRAISE!

Handwritten musical score for a hymn, featuring two systems of staves (treble and bass clef) with lyrics and musical notation.

System 1:

- Staff 1 (Treble Clef): Chords (C), F, F/A, B^b, F, C, F.
- Staff 2 (Bass Clef): Lyrics: EN-TER HIS GATES WITH THANK - FUL AL-LE-LU-126! EN-TER HIS COURTS WITH PRAISE!

System 2:

- Staff 1 (Treble Clef): Chords (F), D^b, 4, G^b, G^b/B^b.
- Staff 2 (Bass Clef): Lyrics: EN-TER HIS GATES WITH THANK - FUL AL-LE-LU-126!

System 3:

- Staff 1 (Treble Clef): Chords C^b, G^b, D^b, G^b, G^b/B^b.
- Staff 2 (Bass Clef): Lyrics: EN-TER HIS COURTS WITH PRAISE! EN-TER HIS GATES WITH THANK - FUL AL-LE-LU-126!

System 4:

- Staff 1 (Treble Clef): Chords C^b, G^b, D^b, G^b, D, 5, G, G/B.
- Staff 2 (Bass Clef): Lyrics: EN-TER HIS COURTS WITH PRAISE! EN-TER HIS GATES WITH THANK - FUL AL-LE-LU-126!

System 5:

- Staff 1 (Treble Clef): Chords C, G, D, G, G/B.
- Staff 2 (Bass Clef): Lyrics: EN-TER HIS COURTS WITH PRAISE! EN-TER HIS GATES WITH THANK - FUL AL-LE-LU-126!

WORD LEADER: "Hallelujah! The Lord is Good!"...

1. C G D G C/D

2. C G D G

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE! THE

C D/C Bm7 Em7

LORD IS GOOD! HIS LOVE EN-DURES! HIS FAITH-FUL-NESS IS SURE!

C D G G7

COME WITH GLAD-NESS, SERVE THE LORD OUR GOD!

C D/C B7 Em7

SHOUT FOR JOY! ALL THE EARTH! SING THE JOY-FUL SONGS!

C G/B Am G C G/B Am G C G/B Am C NC

HE HAS MADE US! WE ARE CHO-SEN THE AP- PLE OF HIS EYE!

Handwritten musical score for a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system has a measure with a box containing the number 7, indicating a repeat. The second system has a measure with a box containing the number 8, indicating a repeat. The lyrics are: "ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IES!".

Chords: D, Eb7, A/C, A/C.

Lyrics: ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IES!

Handwritten musical score for a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system has a measure with a box containing the number 7, indicating a repeat. The second system has a measure with a box containing the number 8, indicating a repeat. The lyrics are: "ENTER HIS COURTS WITH PRAISE!".

Chords: Db, Ab, Eb, Ab, A/C.

Lyrics: ENTER HIS COURTS WITH PRAISE!

Handwritten musical score for a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system has a measure with a box containing the number 7, indicating a repeat. The second system has a measure with a box containing the number 8, indicating a repeat. The lyrics are: "ENTER HIS COURTS WITH PRAISE!".

Chords: 1 Db, Ab, Eb, Ab, D/F#D, 2 Db, Ab, Eb, Ab.

Lyrics: ENTER HIS COURTS WITH PRAISE!

Handwritten musical score for a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system has a measure with a box containing the number 7, indicating a repeat. The second system has a measure with a box containing the number 8, indicating a repeat. The lyrics are: "LORD IS GOOD! HIS LOVE ENDURES! HIS FAITHFULNESS IS SURE!".

Chords: Db, Eb/Db, Cm7, Fm7.

Lyrics: LORD IS GOOD! HIS LOVE ENDURES! HIS FAITHFULNESS IS SURE!

Chord progression: D^b E^b A^b A^b7

Lyrics: COME WITH GLAD-NESS, SERVE THE LORD OUR GOD!

Handwritten note: *ALTERNATE (GROSS) SERVE THE LORD AND GOD!*

Chord progression: D^b E^b/D^b $C7$ $Fm7$

Lyrics: SHOUT FOR JOY! ALL THE EARTH! SING THE JOY-FUL SONG! SING THE JOY-FUL SONG!

Measure 9: D^b A^b/E^b B^b/F^b A^b D^b A^b/E^b B^b/F^b A^b D^b A^b/E^b B^b/F^b A^b E^b

Lyrics: HE HAS MADE US! WE ARE CHOSEN THE AP- PLE OF HIS EYE!

Handwritten note: *eye! HIS EYE!*

Measure 10: E^b F^7 B^b B^b/D

Lyrics: ENTER HIS GATES WITH THANK-FUL AL- LE- LU- IAS!

Handwritten musical score for the first system, featuring treble and bass staves with lyrics and musical notation.

Chords: E^b , B^b , F , B^b , B^b/D

Lyrics: *GO: EN-TER HIS COURTS WITH PRAISE!*

Lyrics: *ENTER HIS GATES WITH, EN-TER HIS GATES WITH, (ALL.)*

Lyrics: *AGE: EN-TER HIS COURTS WITH PRAISE!*

Lyrics: *ENTER HIS GATES WITH THANK-FUL AL-LE-LU-125!*

Handwritten musical score for the second system, featuring treble and bass staves with lyrics and musical notation.

Chords: E^b , B^b , F , B^b , E^b/F , B^b , B^b/D

Lyrics: *ENTER HIS COURTS WITH PRAISE!*

Lyrics: *ENTER HIS GATES WITH AL-LE-LU-125!*

Handwritten musical score for the third system, featuring treble and bass staves with lyrics and musical notation.

Chords: E^b , B^b , F , B^b , B^b/D

Lyrics: *THANK-FUL PRAISE!*

Lyrics: *ENTER HIS COURTS WITH PRAISE!*

Lyrics: *ENTER HIS COURTS WITH PRAISE!*

Lyrics: *ENTER HIS GATES WITH, EN-TER HIS GATES WITH, (ALL.)*

Lyrics: *ENTER HIS GATES WITH THANK-FUL AL-LE-LU-125!*

Lyrics: *ENTER HIS GATES WITH THANK-FUL AL-LE-LU-125!*

Lyrics: *ENTER HIS GATES WITH THANK-FUL AL-LE-LU-125!*

E^b B^b F B^b $Cm7$ E^b B^b F B^b $Cm7$

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE!

Cm B^b/D Cm/E^b E^b/F F B^b F/C B^b/D F E^b B^b/F F/A B^b D^b

EN-TER HIS COURTS WITH PRAISE!

EN-TER HIS COURTS WITH PRAISE!

A^b/E^b D^b/F A^b B^b B^b E^b/B^b F/A^b E^b/B^b

EN-TER HIS COURTS WITH PRAISE!

EN-TER HIS COURTS WITH PRAISE!

WORSHIP LEADER (at [1]): "PRAISE THE LORD! PSALM 40 SAYS HE HAS PUT A NEW SONG
 IN MY MOUTH, A HYMN OF PRAISE TO OUR GOD! MANY WILL SEE AND FEAR
 AND PUT THEIR TRUST IN THE LORD!... LET US CONTINUE TO PRAISE HIM FOR

B^b E^b/B^b F/A^b E^b/B^b F/B^b E^b/B^b F/A^b E^b/B^b F/B^b

EN-TER HIS COURTS WITH PRAISE!

EN-TER HIS COURTS WITH PRAISE!

OUR SALVATION!... HE HAS SET OUR FEET ON THE SOLID ROCK WHICH IS
JESUS CHRIST! HALLELUJAH!... (WASSHATER)... SING OUT CHURCH!... HERE WE GO!...

Chord progression for the first system: Eb/Bb, F/Bb, Eb/Bb, F/Bb, Eb/Bb, Ab, Bb/Ab, Ab, Bb/Ab, Ab. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The piece ends with a 'RALL.' (Ritardando) marking.

"He Hath Put a New Song in my Mouth"

Words & Music by WARREN HASTINGS

12 TEMPO II

Chord progression for the second system: Bb, Eb, Bb, Bb, Bb, F7. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "HE HATH PUT A NEW SONG IN my MOUTH! HE HATH PUT A NEW SONG IN my MOUTH!"

Chord progression for the third system: Bb, Eb, Bb, Eb, Bb, F7, Bb. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "HE HATH PUT A NEW SONG IN my MOUTH! E—VEN ARISE TO THE LORD, OUR GOD."

B \flat E \flat B \flat B \flat F7

I WILL SING A NEW SONG! I WILL SING IT ALL DAY LONG!

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

B \flat E \flat B \flat E \flat B \flat F7 B \flat

I WILL SING A NEW SONG! E-VEN PRAISE TO THE LORD OUR GOD!

HE HATH PUT A NEW SONG IN MY MOUTH!

E \flat B \flat F7 B \flat 13 E \flat F Dm Gm

E-VEN PRAISE TO THE LORD, OUR GOD! HE HEARD MY GRY, REACHED DOWN IN LOVE, AND

Cm F7 B \flat Dm7 E \flat F Dm Gm

DREW ME UP FROM THE PIT OF SING HE SET MY FEET UP- ON THE ROCK, AND HE HATH

14

Chords: C, F, E, F^Δ, B^b, Cm⁷, E^b9, Dm⁷/F

PUT A NEW SONG IN MY MOUTH!

HE HATH PUT A NEW SONG IN MY MOUTH! —

Chords: E^b9, Dm⁷/B^b, A^b, F, B^b, Cm⁷, B^b7/D^b, B^b2/D

HE HATH PUT A NEW SONG IN MY MOUTH! —

HE HATH PUT A NEW SONG IN MY MOUTH! —

15

Chords: E^b, B^b, F⁷, B^b, C, F, C

E—VEN PRAISE TO THE LORD, OUR GOD! —

HE HATH PUT A NEW SONG IN MY MOUTH! —

C G7 C F C

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

F C G C F C G C

E—VEN PRAISE TO THE LORD, OUR GOD! E—VEN PRAISE TO THE LORD, OUR GOD! HE

16 F G Em Am Dm7 G7 C Em7

HEARD MY CRY, REACHED DOWN IN LOVE, AND DREW ME UP FROM THE PIT OF SIN! HE

Fmaj7 G7 Em Am7 D G F# G Ab A

SET MY FEET UP ON THE ROCK, AND HE HATH PUT A NEW SONG IN MY MOUTH!

D^b $E^b m7$ G^b9 $Fm7/Ab$ G^b9 $Fm7/D^b$ C^b Ab

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

D^b $E^b m7$ $Dm7/F^b$ D^b2/F^b G^b D^b A^b7 D^b

HE HATH PUT A NEW SONG IN MY MOUTH! E-VEN PRAISE TO THE LORD OUR GOD! I SING IT!

Handwritten musical score for page 18, featuring four staves with lyrics and chords.

Chords: Eb, Db, Ab, Db, Db, Eb, Db

Lyrics:

E-VEN PRAISE TO THE LORD, OUR GOD! I WILL SING A NEW SONG! I

E-VEN PRAISE TO THE LORD, OUR GOD! HE HATH PUT A NEW SONG IN MY MOUTH!

E-VEN PRAISE TO THE LORD, OUR GOD! I WILL SING A NEW SONG! I

E-VEN PRAISE TO THE LORD, OUR GOD, I KNOW THAT HE HATH PUT A NEW SONG IN MY MOUTH!

Handwritten musical score for page 19, featuring four staves with lyrics and chords.

Chords: Db, Ab7, Db, Gb, Db

Lyrics:

I WILL SING IT ALL DAY LONG! I WILL SING A NEW SONG!

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

I WILL SING IT ALL DAY LONG! I WILL SING A NEW SONG!

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

Handwritten musical score for a choir. The score is written on four staves. The first two staves are for Soprano (Sopr.) and Alto (Alto) voices, and the last two are for Tenor (Tenor) and Bass (Bass) voices. The key signature is one flat (B-flat major or D minor). The tempo is marked 'SOP' (Soprano). The lyrics are: 'E-VEN PRAISE TO THE LORD, OUR GOD!'. The chords are: C^b, D^b, A^b, D^b. The score is divided into two systems, each with four measures.

Handwritten musical score for a choir. The score is written on four staves. The first two staves are for Soprano (Sopr.) and Alto (Alto) voices, and the last two are for Tenor (Tenor) and Bass (Bass) voices. The key signature is one flat (B-flat major or D minor). The tempo is marked 'SOP' (Soprano). The lyrics are: 'E-VEN PRAISE, LET ME HEAR YE!'. The chords are: E^bm⁷, D^b/F, C^b, D^b/A^b. The score is divided into two systems, each with four measures. A box labeled 'GRAB. ACCEL.' is present.

Handwritten musical score for a choir. The score is written on four staves. The first two staves are for Soprano (Sopr.) and Alto (Alto) voices, and the last two are for Tenor (Tenor) and Bass (Bass) voices. The key signature is one flat (B-flat major or D minor). The tempo is marked 'SOP' (Soprano). The lyrics are: 'THANK YOU JE-SUS!'. The chords are: E^bm⁷, D^b/F, C^b, D^b/A^b. The score is divided into two systems, each with four measures. A box labeled 'GRAB. ACCEL.' is present.

Handwritten musical score for three staves. The first staff contains the melody with lyrics: "E — VEN PRAISE, LIFT YOUR VOICES! — E — VEN PRAISE, TO THE FA — THER! —". The second and third staves provide harmonic accompaniment. Chord symbols above the staff are Ebm7, Db/F, Gb, and Db/Ab.

Handwritten musical score for three staves. The first staff contains the melody with lyrics: "HE HAS GIV — EN — US — A — NEW SONG! —". The second and third staves provide harmonic accompaniment. Chord symbols above the staff are Ebm7, Db/F, Gb, and Db/Ab.

Handwritten musical score for three staves. The first staff contains the melody with lyrics: "E — VEN — PRAISE TO THE LORD, — OUR —". The second and third staves provide harmonic accompaniment. Chord symbols above the staff are Gb/gb, Db, Ebm9, Ab/F, and Ab7.

Handwritten musical score for a worship song. The score is written on three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The lyrics "GOD!" are written under the first staff. The lyrics "WORSHIP LEADER: 'ENTER HIS GATES!...'" are written under the second staff. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a worship song. The score is written on three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The lyrics "GOD!" are written under the first staff. The lyrics "WORSHIP LEADER: 'ENTER HIS GATES!...'" are written under the second staff. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a worship song. The score is written on three staves. The top staff has a treble clef and a key signature of one flat (Bb). The middle staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The lyrics "GOD!" are written under the first staff. The lyrics "WORSHIP LEADER: 'ENTER HIS GATES!...'" are written under the second staff. The score includes various musical notations such as notes, rests, and accidentals.

ALL PARTICIPANTS ON PLATFORM FREEZE IN PLACE, INTERRUPTED IN AUDIENCE BY A FAMILY (MAN, WOMAN, 2 KIDS) ENTERING SANCTUARY, LED BY HUSBAND THROUGH PEOPLE, STEPPING OVER FEET, ETC. THEY ARE LATE AND OBVIOUSLY FRUSTRATED AS THEY MAKE THEIR WAY AWKWARDLY TO THEIR SEATS.....

Handwritten musical score for a piano and voice. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of two staves. The first staff has a treble clef and the second has a bass clef. Above the first staff, there are four measures with notes and accidentals labeled A, D/E, A, and E/D. Above the second staff, there are four measures with notes and accidentals labeled A, D/E, A, and E/D. Below the first staff, there is a bracketed section labeled (REPEAT AD. LIBITUM).

HUSBAND: "EXCUSE ME... (AD LIB) I'M SORRY... COULD WE GET THROUGH HERE?... EXCUSE ME?... I'M SORRY... I DON'T MEAN TO STEP ON YOU..."

WIFE: "I CAN'T BELIEVE WE'RE LATE! THIS IS SO EMBARRASSING! WHEN WILL HE EVER LEARN THAT WHEN THE ALARM GOES OFF YOU'RE SUPPOSED TO GET OUT OF BED! OH, I DON'T BELIEVE THIS! WE DIDN'T EVEN GET A FRONT ROW SEAT!"

IMMEDIATE ACTION ON PLATFORM

22 **TEMPO I**

Handwritten musical score for a piano and voice. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of two staves. The first staff has a treble clef and the second has a bass clef. Above the first staff, there are four measures with notes and accidentals labeled A, A/C#, D, A, and E. Above the second staff, there are four measures with notes and accidentals labeled A, A/C#, D, A, and E. Below the first staff, there is a bracketed section labeled (REPEAT AD. LIBITUM).

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-136!

ENTER HIS COURTS WITH PRAISE!

Handwritten musical score for a piano and voice. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of two staves. The first staff has a treble clef and the second has a bass clef. Above the first staff, there are four measures with notes and accidentals labeled A, A/C#, D, A/C#, E/B, D/A, and E/C#. Above the second staff, there are four measures with notes and accidentals labeled A, A/C#, D, A/C#, E/B, D/A, and E/C#. Below the first staff, there is a bracketed section labeled (REPEAT AD. LIBITUM).

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-136!

ENTER HIS COURTS... WITH...

ALL FREEZE

ALL PARTICIPANTS ON PLATFORM FREEZE IN PLACE. FAIRLY IN PLACE, STANDING BY SEATS....

(d=b) B^b B^b F B^b E

mp

(REPEAT AS LITANY)

HUSBAND: "YOU KNOW WE WOULD HAVE BEEN ON TIME IF SHE HADN'T TAKEN ALL DAY IN THE BATHROOM! SO NOW SHE HAS PERFECT HAIR AND WE MISS HALF THE SERVICE. I'M SO GLAD WE DON'T HAVE TO SIT SO CLOSE!"

KID #1: (HITS KID #2 WITH ELBOW AND ROLLS EYES) "THERE THEY GO AGAIN!"

KID #2: "WE GET IN TROUBLE IF WE ACT LIKE THAT! SOMETIMES I WISH SOMEONE WOULD SPANK THEM OR PUT THEM ON RESTRICTION!"

KID #1: "YEAH! BROTHER, PARENTS ARE GREAT EXAMPLES!"

(PARENTS GIVE KIDS A "LOOK" AND KIDS LOOK AT EACH OTHER)

IMMEDIATE ACTION
ON PLATFORM

23

TEMPO I

E^b B^b F

B^b B^b/D

ENTER HIS GATES WITH, EN- TER HIS GATES WITH

THANK -FUL PRAISE!

ENTER HIS GATES WITH THANK -FUL AL-LE-LU- IAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANK -FUL AL-LE-LU- IAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANK -FUL AL-LE-LU- IAS!

ENTER HIS COURTS WITH PRAISE!

Handwritten musical score for the first system, featuring a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "EN-TER HIS GATES WITH, EN-TER HIS GATES WITH, EN-TER HIS COURTS WITH PRAISE!". The chords are: Bb, Bb/D, Eb, Bb, F, Bb, Gm7. The melody is written in the treble staff, and the bass line is in the bass staff. A watermark "COPYRIGHT NOT DRAFT" is visible across the page.

Handwritten musical score for the second system, featuring a treble and bass staff. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "EN-TER HIS COURTS WITH PRAISE!". The chords are: Eb, Bb, F, Bb, Gm7, Eb, Bb/F, F/G, Cm7, F7. The melody is written in the treble staff, and the bass line is in the bass staff. A watermark "COPYRIGHT NOT DRAFT" is visible across the page.

Handwritten musical score for the third system, featuring a treble and bass staff. The key signature is B-flat major. The time signature is 4/4. The lyrics are: "PRAISE!". The chords are: Bb, F/A, Eb/G, Bb/F, Bb, F/A, Eb/G, Bb/F, Bb, F, Eb/maj7, Bb/maj7. The melody is written in the treble staff, and the bass line is in the bass staff. A watermark "COPYRIGHT NOT DRAFT" is visible across the page.

PLATFORM APPLAUSE

AUDIENCE APPLAUSE

MUSIC ATTACCA

LET RING

... AS AUDIENCE APPLAUSE DIES, PARTICIPANTS ON STAGE MOVE INTO "SLOW-MOTION, SILENT" APPLAUSE AS LIGHTS DIM ON STAGE, LIGHTS ON FAMILY COME UP

"It's the Same Thing Every Sunday Morning"

Words & Music by ROD SCHUMACHER
Additional material by DAVID HOLSINGER

(ENSEMBLE: HUSBAND, WIFE, KIDS #1 AND #2, WELL-DRESSED WOMAN, YOUNG MAN)

VAMP

Db Ab Db Gb Ab Db Ab Db Gb Ab

(20 LBS. REPERT)

HUSBAND AND WIFE: IT'S THE

1

Db Ab Db Ab Db Ab Db Gb

SAME THING EV'-RY SUN-DAY MORN-ING, EV'-RY SUN-DAY MORN-ING IT'S THE SAME

WIFE: WE'D HAVE

Db Ab Bbm Gb

BEEH HERE ON TIME, BUT IT'S FINE, I CAN HAND-LE IT!

Db Ab Bbm Gb

HUSBAND: I COULD EN-TER YOUR GATES IF MY WIFE WEREN'T SO IRRI-TA-TING!

Db Ab Db Ab Db Gb Ab

BOTH: EV'-RY SUN-DAY IT'S THE SAME!

WELL-DRESSED, OBVIOUSLY SELF-IMPORTANT WOMEN SQUARY-WADDLES DOWN
THE AISLE TO HER SEAT IN THE CONGREGATION

2 Eb Bb Eb Ab Bb Eb Bb Eb Ab Bb

WELL-DRESSED WOMAN: IT'S THE

Eb Bb Eb Bb Eb Bb Eb Ab

SAMETHING EV'-RY SUN-DAY MORN-ING, EV'-RY SUN-DAY I'M SO GLAD I CAME!

HC. Eb Bb/D Cm Ab Eb Bb Cm Ab

ONCE A- GAIN I LOOK THE BEST! I CAN'T BE-LIEVE SHE WORE THAT DRESS!

E^b B^b E^b B^b E^b A^b B^b

 EV-RY SUN-DAY IT'S THE SAME _

LIGHT UP ON YOUNG MAN STANDING IN CONGREGATION....

[3] E^b B^b/D Cm B^b E^b B^b/D E^b/C B^b
 (smoother)

YOUNG MAN: IT'S THE SAME THING EV'-RY SUN- DAY MORN-ING, EV'-RY

E^b B^b/D E^b/C $A^b/maj7$ E^b B^b Cm A^b
 RITARDANDO ----- (SLOW) A TEMPO

 SUN-DAY MORN-ING IT'S THE SAME.... I CAME IN WITH A SMILE, BUT ALL THE WHILE _

E^b B^b Cm A^b E^b B^b/E^b

 I FEEL SO ma-ny MILES _ A-WAY _

A^b/E^b B^b/E^b E^b Fm/E^b E^b F/D

 EV-RY SUN-DAY IT'S THE SAME.

4

Gm7
ENSEMBLE

Cm

Ab

Eb

E^b/D

ALL: I WON-DER HOW HE FEELS, OUR FATHER UP A-BOVE.

DOES HE SEE OUR HURT-ING HEARTS, OUR LONG-ING TO BE LOVED!

TO BE LOVED. IT'S THE SAME THING EV'RY SUN-DAY MORN-ING, EV'RY

SUN-DAY MORN-ING IT'S THE SAME! KIDS: WITH ALL OF THEIR SPATS IT'S SO HARD TO KNOW WHO TO TRUST! WELL-DRESSED WOMAN: IT'S

GOOD I CAN SHARE ALL MY LOVE FROM THE UPPER CRUST! YOUNG MAN: WHY CAN'T THEY SEE HOW MY HEART ADIES INSIDE OF ME?

F C Dm B^b F C

HUSBAND AND WIFE: WHY MUST [SHE HE] DWELL ON MY FAULTS, JUST TO AS-GO-A-BITE ME? ALL: EV'RY SUN-DAY IT'S THE

F Gm/F F Em7 6 Am7 Dm

ENSEMBLE

SAME! ALL: WE NEED A TOUCH FROM YOU, OUR

B^b F F/E Am7 Dm

FATHER UP A-BOVE. REACH TO OUR HUNT-ING HEADS, AND

B^b Csus C Dsus D

HEAL THEM BY YOUR LOVE WE NEED YOUR LOVE! IT'S THE

GREAT ROLL.

7 SLOWER "KICK-STEP" TEMPO

G D G D G D C

SAME THING EV'RY SUN-DAY MORN-ING, AS WE GA-THER IN THIS PLACE — OUR LIVES ARE

CHANGED BY YOUR GRACE, AS WE LOOK UP ON YOUR FACE, AND WE'RE A-

MAZED BY YOUR LOVE THAT O-VER TAKES US FROM A-BOVE, AS WE COME IN-TO YOUR PRESENCE -
(WELL-ORGANIZED ADORATION) EV'RY SUN-
HUSBAND, WIFE, AND YOUNG MAN; WE ARE

Handwritten musical score for the song "A-Mazed by Your Love". The score is written on two staves. The top staff features a melody with notes and rests, accompanied by chord symbols: G, D, Em, C, G, and D. The bottom staff contains the lyrics: "DAY! ——— EV'-RY SUN ——— DAY! ———". Below the staves, the lyrics "CHANGED BY YOUR GRACE, AS WE LOOK UP-ON YOUR FACE, AND WE'RE A-MAZED BY YOUR LOVE THAT O-V-ER" are written in a stylized, handwritten font. The entire score is overlaid with a large, semi-transparent red watermark that reads "Musical Notation".

Em C G D Em C

WIFE: WE ARE CHANGED!

EV'-RY SUN - DAY!

WELL-DRESSED (WOMAN) EV'-RY SUN

TAKES US FROM ABOVE, AS WE COME IN - TO YOUR PRE - SENCE, EV'-RY SUN

KIDS: EV'-RY SUN

YOUNG MAN: WE ARE CHANGED BY YOUR GRACE, AS WE LOOK UP ON YOUR FACE, AND WE'RE A-

G D Em C G D

BY YOUR GRACE! — WE'RE A-MAZED! —

— DAY! — EV'-RY SUN — DAY! —

HUSBAND: WE ARE CHANGED BY YOUR GRACE, AS WE

— DAY! — KIDS: EV'-RY SUN — DAY! —

MAZED BY YOUR LOVE THAT O-V-ER TAKES US FROM A-BOVE, AS WE COME IN- TO YOUR PRE —

Em C G D Em C

(WIFE) BY YOUR LOVE — FOR — US! — AS WE COME —

(WIFE) EV'-RY SUN — DAY! — EV'-RY SUN —

(HUSBAND) LOOK UP ON YOUR FACE, AND WE'RE A-MAZED BY YOUR LOVE THAT O-V-ER TAKES US FROM A-BOVE, AS WE

(KIDS) EV'-RY SUN — DAY! — EV'-RY SUN —

(Young man) — SENCE! — EV'-RY SUN — DAY! — EV'-RY SUN —

G D Em C G D Em C

(WIFE)
—IN-TO—YOUR PRE-SENCE—EV'RY SUN—DAY!—EV'RY SUN—

(JOHN)
—DAY!—EV'RY SUN—DAY!—EV'RY SUN—

(MARGA)
COME IN—TO YOUR PRE-SENCE—EV'RY SUN—DAY!—EV'RY SUN—

(WIFE)
—DAY!—EV'RY SUN—DAY!—THOUGH WE TRY, TO IS—MORE!—EV'RY SUN—
(young man) (sf)

—DAY!—EV'RY SUN—DAY!—EV'RY SUN—

G D Em C G D Em C

(WIFE)
—DAY!—EV'RY SUN—DAY!—EV'RY SUN—

(JOHN)
—DAY!—THOUGH MY CLOTHES ARE D'-OR!—EV'RY SUN—DAY!—EV'RY SUN—
(sf)

(MARGA)
—DAY!—EV'RY SUN—DAY!—EV'RY SUN—

(WIFE)
—DAY!—EV'RY SUN—DAY!—EV'RY SUN—
(young man)

—DAY!—EV'RY SUN—DAY!—THOUGH I HOLD TO MY PAIN!—EV'RY SUN—

G D Em C G D N.C.

DAY! ...THOUGH WE GROWN AND COME-PLAIN! EV'RY SUN-DAY! YOU'RE THE SAME!

DAY! ...THOUGH WE GROWN AND COME-PLAIN! EV'RY SUN-DAY! YOU'RE THE SAME!

DAY! ...THOUGH WE GROWN AND COME-PLAIN! EV'RY SUN-DAY! YOU'RE THE SAME!

DAY! ...THOUGH WE GROWN AND COME-PLAIN! EV'RY SUN-DAY! YOU'RE THE SAME!

DAY! ...THOUGH WE GROWN AND COME-PLAIN! EV'RY SUN-DAY! YOU'RE THE SAME!

10

G D Em C G D Em

YOU'RE THE SAME!

YOU'RE THE SAME!

CRD. CRISC.

LIGHTS OUT ON "FAMILY", "CONGREGATION",
LIGHTS UP ON STAGE.

"We are a Family"

Words & Music by DAVID HOLSINGER

WORSHIP LEADER "PATTER": (AS IF JUST COMPLETING THE SINGING OF "ENTER HIS GATES")
 "... WELL, AMEN! ... PRAISE GOD! ... IT IS GOOD TO ENTER HIS GATES WITH
 JOYFUL AND THANKFUL ALLELUIAS! ... AMEN! ... VISITORS, WE'RE REAL HAPPY
 THAT YOU HAVE COME TO WORSHIP WITH US TODAY... CAN I HEAR AN AMEN FROM



THE CHOR!?! ... (AMEN! ETC!) ... IF YOU'RE A VISITOR, WON'T YOU JUST HOLD UP
 YOUR HANDS ... HALLELUJAH ... WELL, THERE YOU GO ... WELCOME SISTER ... AND
 A COUPLE IN THE BACK ... MY, MY, THERE'S VISITORS ALL OVER ... AMEN! PRAISE
 GOD! ...



... WELCOME TO OUR FAMILY HERE AT
 HOMETOWN CHURCH ... WE SURE HOPE YOU'LL COME
 BACK ... AMEN! ... CHURCH, LET'S SING A FAMILY
 SONG TO THESE GOOD FOLKS! ..."



(REPEAT ON WHISTLE)

Handwritten musical score for the first system. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat).

Chords: Dm7, G7, Dm7, G7, F C/E Dm7, C Dm C/E

Lyrics: MIT-TED IN UNI-TY, TO LOVE ONE A-NOTHER AS CHRIST LOVES HIS CHURCH, YES, AND

Handwritten musical score for the second system. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat).

Chords: F, G7, C, Am7, Dm7, G7

Lyrics: WE ARE EX-HIBITED TO LOVE ONE A-NOTHER, TO LIFT UP OUR BROTHER WITH

Handwritten musical score for the third system. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat).

Chords: C, Dm7 C/E, F, G7, C, Am7

Lyrics: WORDS THAT GIVE LIFE. SPEAK WITH COM-PAS-SION, BE KIND TO A-NOTHER, FOR

Handwritten musical score for the fourth system. The melody is in treble clef, and the accompaniment is in bass clef. The key signature has one flat (B-flat).

Chords: Dm7, G7, Dm C/E Dm7 C, Ab, Db

Lyrics: GIVING EACH O-THER AS CHRIST FOR-GAVE YOU. WE ARE A

2

Handwritten musical score for a song. The lyrics are: "FAMILY COM-MIT-ED IN UN-I-TY TO LOVE ONE AN-OTH-ER AS". The chords are: Bbm7, Ebm7, Ab7, Ebm7, Ab7.

LIGHTS COME UP ON FAMILY,
WIFE IS VERY RIDICULOUS, COMPLAINING:

WIFE: "WE'RE SO FAR BACK I CAN'T EVEN SEE"

Handwritten musical score for a song. The lyrics are: "CHRIST LOVES THE CHURCH". The chords are: Gb, D/F, Ebm7, Db, Ebm, D/F, 3, Gb, Ab7, Db. There are handwritten notes: "(instrumental)", "(SUB-7)", "(CHRIST HIM USING VARIOUS SYLLABLES)", and "(SUB-7)".

WHAT THE PASTOR IS DOING!"

HUSBAND: "WHAT DOES IT MATTER WHAT THE PASTOR IS
DOING DURING WORSHIP?..."

Handwritten musical score for a song. The lyrics are: "WHAT THE PASTOR IS DOING!". The chords are: Bbm7, Ebm7, Ab7, Db, Ebm7, D/F.

WIFE: "WELL... WELL... IT'S JUST WE ALWAYS SIT UP FRONT! EVERYONE KNOWS THOSE ARE OUR SEATS! MY GOODNESS, PEOPLE WILL THINK WE'RE BACKSLIDEN! I CAN HEAR NOW "LOOK AT THAT, THE CAMPBELLS ARE PRACTICALLY ON THE BACK ROW! THEY'RE PROBABLY HAVING MARITAL PROBLEMS!"DO YOU WANT PEOPLE TO THINK THERE'S

Handwritten musical score for the Wife's first line of dialogue. The score is written on three staves (vocal, piano, and bass). The key signature is one flat (B-flat major/D minor). The tempo/mood is marked 'G♭'. The chords are G♭, A♭7, D♭, B♭m7, and E♭m7. The melody is written in a simple, conversational style with slurs and ties.

SOMETHING WRONGS WITH OUR MARRIAGE?..."

HUSBAND: "THEY WOULDN'T BE THE FIRST ONES, I'M SURE!..."

WIFE: "AND JUST WHAT IS THAT SUPPOSED TO MEAN?..."

Handwritten musical score for the Husband's and Wife's second lines of dialogue. The score is written on three staves. The key signature is one flat. The tempo/mood is marked 'A♭7'. The chords are A♭7, E♭m, D♭/F, E♭m/A♭, D♭, and A. The score includes a 4-measure rest for the Husband's line and a 4-measure rest for the Wife's line. The melody is written in a simple, conversational style with slurs and ties.

HUSBAND: "NOTHING DEAR,... LET'S JUST SING?..."

Handwritten musical score for the Husband's first line of dialogue and singing. The score is written on three staves (treble, alto, and bass clefs) in the key of D major (two sharps). The lyrics are: "FAM-ILY COM-MIT-ED IN UNI-TY TO LOVE ONE AN-OTHER AS". The chords indicated above the staff are Bm7, Em7, A7, Em7, and A7. The melody is written on the treble staff, and the accompaniment is written on the alto and bass staves. The lyrics are written below the staves, with some words split across lines.

WIFE: "THERE YOU GO AGAIN, CHANGING THE SUBJECT! I JUST CAN'T BELIEVE THAT YOU..."

HUSBAND: "DEAR! SING!..."

(THE KIDS REACT TO DIALOGUE, ADDING SMALL AD LIBS AS APPROPRIATE...)
THE COUPLE BEGINS TO SING, STILL VISIBLY IRRITATED WITH ONE ANOTHER....

Handwritten musical score for the couple's song, starting with a box containing the number 5. The score is written on three staves (treble, alto, and bass clefs) in the key of D major (two sharps). The lyrics are: "CHRIST LOVES HIS CHURCH! WE ARE EX-HORT-ED TO LOVE ONE AN-OTHER". The chords indicated above the staff are G, D/F# Em7, D Em7 D/F#, G, A7, and D. The melody is written on the treble staff, and the accompaniment is written on the alto and bass staves. The lyrics are written below the staves, with some words split across lines. The score includes dynamic markings like 'f' and 'p'.

Bm7 Em7 A7 D Em D/F#

WIFE, — YES, — END

NOTH-ER, TO LIFT UP — A BRO-TH-ER WITH WORDS THAT GIVE

BRO — TH-ER,

LIFE —

G A7 D Bm7 Em7

SPEAK WITH COM-PAS-SION — BE KIND — TO A — NOTH-ER, FOR — GIV-ING — EACH

... AS THE SONG CONTINUES, THE LORD BRING CONVICTION. THEY (HUSBAND AND WIFE) STOP

A7 G D/F# A/E D Em D/F# 6 G A7

OTH-ER AS CHRIST FOR-GIVE YOU — BE HUM-BLE — AND GEN-TLE, BE

SINGING AND LOOK AT EACH OTHER.... THEY ARE EMBARRASSED, BUT TRULY

D Bm7 Em7 A7 D Em7

PAT-IENT - AND CAR-ING, - BE FILLED TO WHOLE MED-SURE WITH THE FULL-NESS OF

SORRY, THEY BEGIN SINGING AGAIN... THIS TIME WITH AN UNDERSTANDING OF WHAT THE SONG SAYS...

D/F# G A7 D Bm7

GOD - YES, - AND GOD. FILLED WITH THE SPIR-IT OF GOD'S FULL - A- NOUNT-ING, WE

HUSBAND: "HONEY, I'M SORRY. I'M NOT BEING VERY SENSITIVE. AND I'M NOT GETTING A

Em7 A7 D Em7/D

STAND ES-TAB-LISHED IN LOVE.

VERY GOOD EXAMPLE EITHER. WILL YOU FORGIVE ME?..."
 WIFE: "YES, I FORGIVE YOU AND I'M SORRY I'VE BEEN SO SILLY...."

Handwritten musical score for a piano accompaniment. The key signature is one sharp (F#). The score consists of five measures. The first measure has a treble clef and a key signature change to one sharp. The second measure has a common time signature. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The bass line is written in a lower register, with a key signature change to one sharp. The melody is written in the treble clef, with a key signature change to one sharp. The lyrics "WILL YOU FORGIVE ME?..."" are written below the first measure.

WILL YOU FORGIVE ME?..."

8 MUSIC BROADENS.
 THEY EMBRACE, AND THEN HUG THE KIDS. THE
 ENTIRE FAMILY CONTINUES TO WORSHIP WITH A
 BB C7 F

Handwritten musical score for a piano accompaniment. The key signature is one sharp (F#). The score consists of five measures. The first measure has a treble clef and a key signature change to one sharp. The second measure has a common time signature. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The bass line is written in a lower register, with a key signature change to one sharp. The melody is written in the treble clef, with a key signature change to one sharp. The lyrics "WILL YOU FORGIVE ME?..."" are written below the first measure.

VERY CHANGED HEART AND ATTITUDE....

Handwritten musical score for a piano accompaniment. The key signature is one sharp (F#). The score consists of five measures. The first measure has a treble clef and a key signature change to one sharp. The second measure has a common time signature. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The bass line is written in a lower register, with a key signature change to one sharp. The melody is written in the treble clef, with a key signature change to one sharp. The lyrics "WILL YOU FORGIVE ME?..."" are written below the first measure.

8b C7 F Dm7 Gm7

FILLED WITH THE SPIR-IT OF GOD'S FULL A- NOU-ING, WE STAND ES-

C7 F Gm F/A Gm F 9 BROADEN 8b C7

ROLL - - - - -

(WORKING LEADERS/TEAM UNISON)

TAB-LISHED IN LOVE. FILLED WITH THE SPIR-IT OF

TAB-LISHED IN LOVE. FILLED WITH THE SPIR-IT OF

TAB-LISHED IN LOVE. FILLED WITH THE SPIR-IT OF

TAB-LISHED IN LOVE. FILLED WITH THE SPIR-IT OF

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "GOD'S FULL A- NOINT- ING, WE STAND ES- TAB- LISHED IN". The chords indicated above the staff are: F, Dm7, Bb/G, and a sequence of C, Bb/D, C/E. The piano part includes a bass line with chords F, Dm7, Bb/G, and a treble line with chords C, Bb/D, C/E.

Chords: F, Dm7, Bb/G, C, Bb/D, C/E

Lyrics: GOD'S FULL A- NOINT- ING, WE STAND ES- TAB- LISHED IN

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "LOVE... AH... IT IS GOOD TO BE A PART OF". The chords indicated above the staff are: Bb/F, F, Bb/F, and F. The piano part includes a bass line with chords Bb/F, F, Bb/F, and a treble line with chords Bb/F, F.

Chords: Bb/F, F, Bb/F, F

Lyrics: LOVE... AH... IT IS GOOD TO BE A PART OF

Worship Leader: (AFTER "CONDUCTING" END OF SONG, LEADS APPLAUSE) "... HALLELUYAH! ... IT IS GOOD TO BE A PART OF

Handwritten musical score for a choir and piano. The score is divided into two systems. The first system has four staves: three for voices (Soprano, Alto, Tenor) and one for piano. The second system has four staves: three for voices and one for piano. The piano part features a bass line and a right hand with chords and eighth notes.

First System:

- Chords:** B^b/F , E^b/F , F
- Vocal Lines:** Soprano, Alto, and Tenor parts with lyrics "AH" written below the notes.
- Piano Part:** Bass line with whole notes; right hand with whole notes.

Second System:

- Chords:** F/G^b , E^b , B^b , F/G^b , E^b , B^b
- Vocal Lines:** Soprano, Alto, and Tenor parts with lyrics "AH" written below the notes.
- Piano Part:** Bass line with whole notes; right hand with eighth notes and chords.

THE FAMILY OF GOD, ISN'T IT?
... AMEN! ... IN PSALMS 149:3,

THE SCRIPTURE SAYS TO "HALAL" HIM
IN THE DANCE. "HALAL" MEANS TO MAKE A SHOW, BE CLAMOROUSLY FOOLISH;
TO BOAST, RAVE; TO CELEBRATE, TO REJOICE! ... KING DAVID WAS SO MOVED

Handwritten musical score for a choir and piano. The score is divided into two systems. The first system has four staves: three for voices (Soprano, Alto, Tenor) and one for piano. The second system has four staves: three for voices and one for piano. The piano part features a bass line and a right hand with chords and eighth notes.

First System:

- Chords:** F/G^b , E^b , B^b , E^b/B^b
- Vocal Lines:** Soprano, Alto, and Tenor parts with lyrics "AH" written below the notes.
- Piano Part:** Bass line with whole notes; right hand with whole notes.

Second System:

- Chords:** B^b , F/G^b , B^b , F , B^b , F/G^b , B^b , F , B^b
- Vocal Lines:** Soprano, Alto, and Tenor parts with lyrics "AH" written below the notes.
- Piano Part:** Bass line with whole notes; right hand with eighth notes and chords.

(WORSHIPLEADER CONT.) OF GOD THAT HE "HALALED", DANCED, THROUGH THE STREETS. THAT WAS



QUITE A STORY IN SECOND SAMUEL :-SIX!... AMEN! LET US BE MOVED BY GOD TO DANCE

AND CELEBRATE BEFORE HIM THIS MORNING!... IF YOU FEEL A LITTLE INHIBITED, JUST BOUNCE UP AND DOWN, AMEN!.. OR



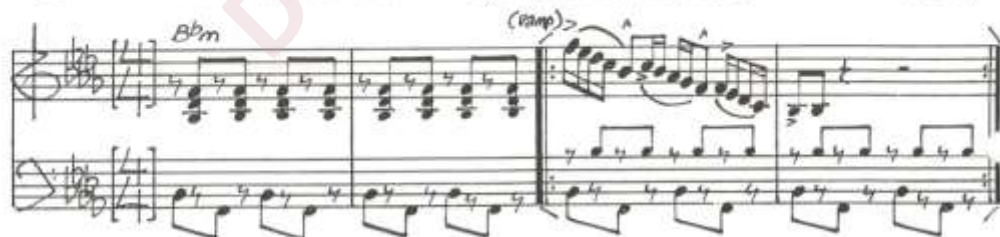
"EVERY SUNDAY" / SCENE TWO

"Dance, O Daughters of Zion"

Words by MIMI RIBBLE

Music by MIMI RIBBLE and DAVID HOLSINGER

DO THE "DAVID SHUFFLE"... LIKE THIS (HE DOES IT), HALLELUJAH! AMEN!... COME ON! LET'S CELEBRATE!.."



1

B^bm *E^bm* *F* *B^bm* *A^b* *B^bm* *F*

DANCE, O DAUGHTERS OF ZI-ON! DANCE, YE WARRIORS OF JU-DAH'S AR-MY!

B^bm *C^b* *F* *B^bm*

DANCE, O CHILD-REN OF IS-RA-EL DANCE BE-FOR-TH-EE LORD WITH ALL YOUR MIGHT!

B^bm *E^bm* *F* *B^bm* *A^b* *B^bm* *F*

DANCE, O DAUGHTERS OF ZI-ON! DANCE, YE WARRIORS OF JU-DAH'S AR-MY!

B^bm *E^bm* *F* *B^bm*

DANCE, O CHILD-REN OF IS-RA-EL DANCE BE-FOR-TH-EE LORD WITH ALL YOUR MIGHT! FOR

2

Handwritten musical score for two systems. The first system contains two staves with lyrics: "GOD IN-HA-BITS THE PRAI-SES, THE PRAI-SES OF HIS ADO-RA-RE! WITH". The second system contains two staves with lyrics: "POW'R AND MIGHT HE IS MANI-FEST TO DE-STRUY THE WORKS, DESTROY THE WORKS, DESTROY". Chord notations (G^b, D^b, A^b, E^bm, B^bm, E^bm B^bm/D^b A^b/C, B^bm E^bm, B^bm/D^b A^b/C B^bm E^bm) and triplets are present above the staves.

Handwritten musical score for one system with two staves. Lyrics include: "THE WORKS OF", "VIL!", and "N.C.". Chord notations (B^bm/D^b A^b/C E^bb, F, G^b/F, F, N.C.) are present above the staves.

Handwritten musical score for two systems. The first system contains two staves with lyrics: "DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF". The second system contains two staves with lyrics: "DANCE, O DAUGHTERS OF" and "ZI—ON!". Chord notations (Bm, Em) and triplets are present above the staves.

F# 8m A 8m F# 8m C F#

ZI—ON AND JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL! DANCE

DANCE, YE WAR-RIORS OF JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL! DANCE

(F#) 8m G 4 Cm Fm

—BE-FORE THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF

—BE-FORE THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF ZI-ON!

—BE-FORE THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF

—BE-FORE THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF ZI-ON!

G Cm Bb Cm G Cm Db G

ZI—ON AND JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL DANCE

DANCE, YE WAR-RIORS OF JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL DANCE

ZI—ON AND JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL DANCE

DANCE, YE WAR-RIORS OF JU-DAH'S AR-my! DANCE, O CHILD-REN OF IS-RA-EL DANCE

(G) Cm 5 Ab Eb

— BE-FOR-E THE LORD WITH ALL YOUR might! — FOR GOD — IN-HA-BITS THE PRI-SES — THE

(LIGHTS ON STAGE SLOWLY BEGIN TO DIM AND LIGHTS ON MR. AND MRS. DAVID... IN "CONGREGATION" BEGIN TO COME UP... AUDIENCE FOCUS IS DRAWN

Bb Fm7 Cm Ab Eb

PRI-SES OF HIS PED- PLE — WITH POW'R AND MIGHT HE IS MAN-I-FEST — TO DE-

TO "CONGREGATION COUPLE") MRS. DAVID JUST STARES AROUND WHILE HER HUSBAND, MR. DAVID, BEGINS TO DANCE BEFORE THE LORD; TIMIDLY AT FIRST, THEN

Fm Cm/Eb B7/D Cm Fm Cm/Eb B7/D Cm Fm Cm B7/D Cm G Ab/G

— STROY THE WORKS, DESTROY — THE WORKS, DESTROY — THE WORKS OF

WITH FULL EXUBERANCE OUT IN THE AISLE AND TOWARD THE STAGE

MRS. DAVID: "OH MY WORD!... WILL
YOU LOOK AT HIM!... DAVID!...
COME BACK HERE THIS MINUTE!
I HAVE NEVER BEEN SO....

6 (ENSEMBLE: DECEASE.) [PLATFORM GROUPS LOOK AS ANIMATED, BUT SHOULD REVERT TO "ENGLAND" STATUS...]

G Cm Fm

ORCH. (MUSIC)

-VIL!

DANCE, YE DAUGHTERS!

DANCE, YE WARRIORS!

DANCE, YE CHILDREN OF

MRS. DAVID (CONT.): ... OH MY! ... YOU STOP THAT. [TO PERSON NEXT TO HER] "HE'S
USUALLY NOT LIKE THIS... HE HASN'T BEEN WELL... NOT
WELL AT ALL ...!" [LOOKS OVER TO DISCOVER THAT WOMAN
TO WHOM SHE HAS BEEN TALKING IS ALSO DANCING ENTHUSIASTICALLY..
.... DOES "SLOW BURN" DOUBLE-TAKE TO AUDIENCE ...]

Cm Bb Cm G Cm Db G7

IS - RA - EL

DANCE, YE PEOPLE!

BE YE JOYFUL!

DANCE AND DANCE
WITH ALL YE

(FROM THE "BALCONY" AREA, LIGHTS UP ON MICHAL, KING DAVID'S WIFE, [IN
PERIOD DRESS] WATCHING MR. DAVID/KING DAVID DANCE ABOUT THE STAGE ...)

Cm Fm G7 Cm Bb Cm G

MENT! DANCE, YE DAUGHTERS!

DANCE, YE WARRIORS!

DANCE, YE CHILDREN OF

IS - RA - EL!

MEN: DANCE, — DAUGH - TERS, DANCE, — WAR - RORS, DANCE, — ALL YE MEN OF IS - RA'EL
(P)

(DIALOGUE IN QUICK SUCCESSION)

MICHAL: "I CAN'T BELIEVE THIS!..."

MRS. DAVID: "I CAN'T BELIEVE THIS!..."

MICHAL: "I SHOULD'A LISTENED TO MY MOTHER!..."

MRS. DAVID: "I SHOULD'A LISTENED TO MY MOTHER!..."

CM Db G7 G7

DANCE, PEOPLES! BE YE JOYFUL! DANCE AND DANCE WITH ALL YOUR... DANCE AND DANCE WITH ALL YOUR...

DANCE, — PEO — ALE, DANCE, — CHILDREN, DANCE AND DANCE WITH ALL YOUR — DANCE AND DANCE WITH ALL YOUR —

MICHAL: "SHE SAID YOU WERE NUTS!..."

MRS. DAVID: "SHE SAID YOU WERE NUTS!..."

MICHAL: "DAVID! CUT THAT OUT!"

MRS. DAVID: "Oooo — I'M SO EMBARRASSED!..."

G7 Cm (N.C.)

DANCE AND DANCE WITH ALL YOUR... DANCE AND DANCE WITH ALL YOUR...

DANCE AND DANCE WITH ALL YOUR —

MICHAL: [TO MRS. DAVID] "YOU'RE EMBARRASSED?... LOOK SWEETIE, YOUR HUSBAND'S JUST A USED-CAR SALESMAN. MINE IS THE KING!... YOU WANNA TALK EMBARRASSED!... OY VEY!..."

NEW TEMPO (VAMP TIL READY)

7 Dm C/A Dm C/A

DANCE AND DANCE WITH ALL YOUR...

"Michal's Song"

Words and Music by MIMI RIBBLE

Dm C/A Dm C/A Dm C/A Dm C/A

MICHAL: LOOK AT HIM O-VER THERE!... THAT'S NOT WHAT THE KING SHOULD WEAR!... HE'S

Dm C Bb Gm A Bb A

ACTING LIKE A FOOL; YES, JUST LIKE A FOOL! LOOK AT DA-VID O- VER THERE!

Bb A Bb A

A (acc.) Dm C/A Dm E♭sus/A Dm C/A Dm E♭sus/A

DANCING IN HIS UN-DER-WEAR!... HE'S

1

Dm C/A Dm C/A Dm C/A

TA-KEN OFF HIS BEAU-TI-FUL CLOTHES! I'D SAY HE'S QUITE IN-DIS-

Dm C/A Dm C Bb Gm A Bb

POSED! THERE ON THE GROUND LIES HIS RE-GAL CROWN, WHILE LEAVING AND SAVING HE

A Bb A Bb A Bb A Bb

GOES!

A (n.c.) A (n.c.) Dm C/A Dm E^b/A

WITH MOST OF HIS BO- DY EX-POSED!

GREAT RITARD. 2 SLOWLY, FREELY ("WHININGLY YIDDISH")

Dm C/A Dm G/E Dm/F Gm Dm

(4/4) WHEN YOU GO TO PRAYER, NEV-ER ACT THAT WAY, YOU

Handwritten musical notation for the first system. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are: "MUST BE QUI-ET AS A MOUSE. DON'T MOVE A-ROUND, DON'T". Chords are indicated above the staff: A, A/E, Dm (N.C.), Gm, and Gm/D. A double bar line is present after the first measure.

Handwritten musical notation for the second system. The melody continues on a single staff. The lyrics are: "MAKE A SOUND, FOR JE-HO-VAH'S IN HIS HOUSE— YOU CLOSE YOUR EYES— AND". Chords are indicated above the staff: Dm, Dm/A, E, A (N.C.), Gm, and Gm/D. A double bar line is present after the first measure.

Handwritten musical notation for the third system. The melody continues on a single staff. The lyrics are: "BREATHE SOFT SIGHS,— YOUR HANDS YOU REVER-RENT-LY FOLD ——. ". Chords are indicated above the staff: Dm, Dm/A, A, Dm, and D/F#.

Handwritten musical notation for the fourth system, marked with a box containing the number 3 and the instruction "VERY RUBATO". The melody continues on a single staff. The lyrics are: "MOVEMENT IN THE 'SOY-VISS' (SERVICE), ON-LY MAKES GOD 'NOY-VISS' (NERVOUS) FOR JE-HO-VAH — IS". Chords are indicated above the staff: Gm, Dm, and E. A double bar line is present after the first measure.

Handwritten musical notation for the fifth system. The melody continues on a single staff. The lyrics are: "VE-RY, VE-RY,— OLD ———— 'OUT!'". Chords are indicated above the staff: E, A, Bb, A, Bb, and A. A double bar line is present after the first measure.

MICHAEL: "OH MY, DOESN'T THE KING LOOK DISTINGUISHED TODAY! ... DISROBING IN THE SIGHT OF SLAVE GIRLS AND SERVANTS! JUST LIKE ANY VULGAR FELLOW WOULD! YOU ARE AN EMBARRASSMENT TO ME AND MY FATHER'S HOUSE! COME IN AND ACT LIKE THE KING YOU WERE CHOSEN TO BE!...."

4 A TEMPO

(N.C.)

(VAMP TO END OF MICHAEL'S DIALOGUE)

Dm C/A Dm $\sharp A$

GILLIE REPEAT

KING DAVID (MR. DAVID): "I AM DANKING FOR THE LORD WHO CHOSE ME AS KING OVER ISRAEL, NOT YOUR FATHER OR ANYONE FROM THIS HOUSE! I WILL CELEBRATE BEFORE

THE LORD! I WILL ACT EVEN MORE UNDIGNIFIED THAN

THIS AND EVEN BE HUMILIATED IN MY OWN EYES, BUT THE SLAVE GIRLS YOU SPOKE OF WILL HOLD ME IN HONOR!..."

(VAMP TO END OF KING DAVID'S DIALOGUE)

Ebm D \flat /B \flat Ebm A \flat

5 (N.C.)

Ebm D \flat /B \flat Ebm D \flat /B \flat Ebm D \flat /B \flat

MICHAEL: WHAT WILL REDEEMER THINK OF ME? I'VE AN I-MAKE-TO-MAINTAIN YOU

Handwritten musical notation for the first system. The staff is in treble clef with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords written above the staff are Ebm, Db/Bb, Ebm, Db, Cb, and Abm. The lyrics are: SEE! — I'M THE WIFE OF THE KING! WHAT DIS-GRACE THIS WILL BRING! OH

Handwritten musical notation for the second system. The staff is in treble clef. The melody continues with eighth and quarter notes, some beamed together. Chords written above the staff are Bb, Cb, Bb, Cb, and Bb. The lyrics are: WHAT IF MY FRIENDS SHOULD SEE! —

Handwritten musical notation for the third system. The staff is in treble clef. The melody continues with eighth and quarter notes, some beamed together. Chords written above the staff are Cb, Bb, Cb, Bb, and Bb (N.C.). The lyrics are: WHAT'LL THEY THINK OF

Handwritten musical notation for the fourth system. The staff is in treble clef. The melody continues with eighth and quarter notes, some beamed together. Chords written above the staff are Ebm, Db/Bb, Ebm (N.C.), Cm, Bb/G, Cm, and (N.C.). The lyrics are: ME! —

Cm B \flat /G Cm B \flat /G Cm B \flat /G Cm B \flat /G

LOOK AT HIM O-VER THERE! THAT'S NOT WHAT A KING SHOULD WEAR! HE'S

CHOIR: WHERE? OH MY!

Cm B \flat A \flat Fm G A \flat G A \flat

MRS. DAVID: YES, JUST LIKE A FOOL! LOOK AT DA-VID O-VER THERE! ALWAYS.

ACTING LIKE A FOOL! DA-VID O-VER,

G A \flat G (N.C.)

MRS. DAVID: DA-VID O-VER THERE! DIE!

MICHAEL: ALWAYS A TEMPO

CHOIR: DA-VID O-VER THERE! (mp) HE'S THERE!

7

MICHAEL: "HE'S LEAPING
AND SPINNING!...""HE'S SKIPPING
AROUND AND AROUND!..."

Handwritten musical score for Michael's section. The score is in 4/4 time, with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "DANC-ING, HE'S DANC-ING, HE'S". The chords are G and Ab/G. The tempo is marked (70-80) and the style is CAROL. DANCE.

"OY VEE! HE'S JUMPING
AND JIVING!...""..HE'S RUNNING THROUGH
TROOPS AND LEAPING
WALLS!..."

Handwritten musical score for Michael's section. The score is in 4/4 time, with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "DANC-ING, HE'S DANC-ING, HE'S". The chords are A/G and Bb/G. The tempo is marked CAROL. DANCE.

"HE'S EVEN WAVING A TAMBOURI...-I-I-I-INE!..."

Handwritten musical score for Michael's section. The score is in 4/4 time, with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "DANC-ING, DANC-ING, DANC-ING, DANC-ING, DANC-ING!". The chords are Bb/G, C/G, D/G, D/G, and Eb/G. The tempo is marked f.

Handwritten musical score for Alameda I. The score is in 4/4 time, with a key signature of one flat (Bb). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "IN HIS UN- DER- WEAR!". The chords are (n.c.), Gm, Cm, Gm, and Cm. The tempo is marked f.

LIGHT OUT ON MICHAL

Handwritten musical score for a scene. The score is written on three systems of staves. The first system has three staves with lyrics "IN HIS UN- DER WEARE!" and chords Gm, D7, Gm. The second system has two staves with chords Gm, G, C, G and a "vamp" section. The third system has two staves with chords C, G, C, D7, G (N.C.), Cm, Bb/G, Cm, Bb/G and a "REPENT AD LIBITUM" section. A large "DO NOT REPRODUCE" watermark is diagonally across the page.

MRS. DAVID: "MICHAL'S HEART WAS SO HARD...
OH MY GOODNESS, I REMEMBER
NOW. MICHAL WAS BARREN HER
WHOLE LIFE... O LORD, WILL YOU
FORGIVE ME? PLEASE LET MY
LIFE BE FRUITFUL FOR YOU...."
(SHE RAISES HER HANDS AND
LOOKS TO HEAVEN....)

"Dance, O Daughters of Zion" Reprise

9

(WOR. LEADER + PLATFORM)

Cm Fm G7 Cm Bb Cm G

DANCE, O DAUGHTERS OF ZI - ON! DANCE, YE WARRIORS OF JU - DAH'S AR - MY!

mf - cresc. - cresc.

(... AS THE ACTION ON THE PLATFORM BEGINS TO BUILD,
MRS. DAVID OPENS HER EYES LOOKS ABOUT HER.....)

Cm Db G7 C A

DANCE, O CHILDREN OF IS - RA - EL! DANCE - BE - FORE THE LORD WITH ALL YOUR MIGHT!

... BRINGS HER HANDS DOWN... SHE BEGINS TO HOP A BIT... TENTATIVELY

10 Dm Gm A Dm C Dm A

DANCE, O DAUGHTERS OF ZI - ON! DANCE, YE WARRIORS OF JU - DAH'S AR - MY!

(f) (W. LEAD.) (W. LEAD.) (W. LEAD.)

DOES A KICK OR TWO ... AND FINALLY... SIMPLY SHRUGGING OFF HER HESITANCY.....

Dm Eb A7 Dm B/D#

DANCE, O CHILDREN OF IS - RA - EL! DANCE - BE - FORE THE LORD WITH ALL YOUR MIGHT!

WOR. LEADER: (SHOUT) "TAKE UP YOUR TAMBOURINES!"

"Take Up Your Tambourine!"

Words & Music by WARREN HASTINGS



..... MRS DAVID BREAK FORTH IN ABANDONED DANCING BEFORE THE LORD!...)

Em 87 87

TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY! TAKE UP YOUR TAMBOURINE AND

f

(LIGHTING/SCENE SHIFT TO PLATFORM AREA)

Em E Am Em 87

DANCE WITH JOY! COME LET US GO UP TO THE LORD OUR GOD! TAKE UP YOUR TAMBOURINE AND

12 Fm C7

Em 87 Em (N.C.)

DANCE WITH JOY! TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!

END.)

C7 Fm F

TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME LET US GO UP TO THE

TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME LET US GO UP TO THE

Bbm Fm C7 Fm C7 Fm C7

LORD OUR GOD TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME ON, AND

LORD, OUR GOD TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME ON, AND

Fm C7 C7

TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME ON, AND TAKE UP YOUR TAMBOURINES AND

TAKE UP YOUR TAMBOURINES AND DANCE WITH JOY! COME ON, AND TAKE UP YOUR TAMBOURINES AND

Fm

F

Bbm

Handwritten musical score for the first system, featuring three measures. The first measure is in F minor (Fm) and contains the lyrics "DANCE WITH JOY!". The second measure is in F major (F) and contains the lyrics "COME LET US GO UP TO THE". The third measure is in B-flat major (Bbm) and contains the lyrics "LORD, OUR GOD!". The music is written for voice and piano, with a treble and bass clef. The piano part consists of chords and single notes.

Fm

C7

Fm

C7

Fm

Fm

C7

Handwritten musical score for the second system, featuring three measures. The first measure is in F minor (Fm) and contains the lyrics "TAKE UP YOUR TAB-BU-RINES AND". The second measure is in F minor (Fm) and contains the lyrics "DANCE WITH JOY! COME ON, AND". The third measure is in F minor (Fm) and contains the lyrics "TAKE UP ... YOUR TAB-BU-RINES AND". The music is written for voice and piano, with a treble and bass clef. The piano part consists of chords and single notes.

Fm

C7

Fm

Fm

C7

Fm

Handwritten musical score for the third system, featuring three measures. The first measure is in F minor (Fm) and contains the lyrics "DANCE WITH JOY!". The second measure is in F minor (Fm) and contains the lyrics "TAKE UP ... YOUR TAB-BU-RINES AND". The third measure is in F minor (Fm) and contains the lyrics "DANCE, ... ABOUT YOU". The music is written for voice and piano, with a treble and bass clef. The piano part consists of chords and single notes.

C7

Fm Bm Fm Bm Fm D^b E^b Fm

WORSHIP LEADER: "HALLELUJAH!"

APPLAUSE
FROM PARTICIPANTS

"EVERY SUNDAY" SCENE THREE

"Offer Up a Song of Praise"

Words & Music by MINI RIBBLE

WORSHIP LEADER: "PRAISE THE LORD! ... WHEN! ... ISN'T IT GOOD TO DANCE BEFORE THE LORD?!" INDEED, HE IS ABLE TO TURN OUR MOURNING INTO DANCING! AMEN? AMEN! WELL, BROTHERS AND SISTERS, LET'S BE SEATED FOR JUST A MINUTE ... I BELIEVE THAT OUR MUSIC DEPARTMENT - THE CHOIR, ORCHESTRA, AND DANCERS HAVE A SPECIAL PRESENTATION FOR US AT THIS TIME"

("MUSIC DIRECTOR/BAND LEADER" KICKS OFF MUSIC IN "BIG SWING BAND" STYLE!...)

ENSEMBLE:

Chords and notes for the first staff:

Fm7 Gm7 Abmaj7 Gm7/bb Db Eb Fm7

Chords and notes for the second staff:

Ebmaj7 Abmaj7 Bb/Ab Abmaj7 Bb/G Gm7 Fm7 Bb/G Ab/Bb

Chords and notes for the third staff:

Abm/Db Ebmaj7 Fm7 Cm7/G Fm7/ab Fm7 (N.C.)

Handwritten musical notation for a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 3/4. The notation includes chords and melodic lines with fingerings.

Chords: $E^b m7$, $Fm7$, Cm/G , F^b/A^b , F^b/C^b (N.C.), $E^b m7$, $Fm7$, Cm/G , $Fm7$, B^b7 , E^b .

Handwritten musical notation for a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 3/4. The notation includes chords and melodic lines with fingerings.

Chords: E^b , B^b/G , A^b .

Section: JAZZ WALTZ

(N.C.)
BASS:

Handwritten musical notation for a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 3/4. The notation includes chords and melodic lines with fingerings.

Chords: F^b/B^b , E^b (CUMULAE), B^b/G , A^b , F^b/B^b , E^b .

Section: CHOR:

MELODY: OF — FER UP A

Handwritten musical notation for a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 3/4. The notation includes chords and melodic lines with fingerings.

Chords: B^b/G , A^b , Fm/B^b , E^b .

SONG OF PRAISE, A

SONG OF EX — UL —

TA — TAN!

OF — FER UP A

8^b/6 A^b Fm⁷/B^b Cm

DANCE OF LOVE, A DANCE OF CELESTINATION! OF FER UP A

Cm⁷/B^b A^b/m⁷ E^b A^bm/B^b

MEL-O-DY PLAYED SOUL-FULLY BEFORE THE KING! OF FER UP A

E^b/A^b B^b Fm⁷/B^b F⁷/A^b E^b

COME BE-FORE THE LORD, BRING AN OF FER-ING!

Fm⁷ B^b/G F⁷/B^b 2 E^b B^b/G

"PLAY POP JAZZ SOUND"

OF FER UP A

Handwritten musical notation for the first system, featuring a treble and bass staff in B-flat major. The lyrics are: "SONG OF PRAISE OF FER TO HIM A DANCE OF CELE". The chords are: Ab, Ab7/Ab, Eb, Bb/G, and Ab.

Handwritten musical notation for the second system. The lyrics are: "BRATION! PLAY YOUR MELODIES SKILLFUL FOR THE KINGS!". The chords are: F#7/bb, Cm, Cm7/bb, Abmaj7, and Abm/Ob.

Handwritten musical notation for the third system. The lyrics are: "COME BEFORE THE LORD, BRING AN OF FER". The chords are: E4/Ab, Fm7/bb, and F#7/Ab.

Handwritten musical notation for the fourth system, starting with a box containing the number 3. The lyrics are: "ING. DA-DA-BA DA-BA DA-BA DA-BA DA-DUP! OF FER UP A SONG OF PRAISE! A SONG OF EXULTATION!". The chords are: Eb, Bb/G, Ab, and Fm7/bb.

Handwritten musical score for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: Eb, Bb/G, Ab, and Fm7/Bb. The lyrics are: "OF — PER UP A DANKE of LOVE, — A DANKE of CEL — E — BRA — TION!"

Handwritten musical score for the second system. The key signature is B-flat major. The time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: Cm, Gm7/Bb, Abmaj7, and Abm/D. The lyrics are: "OF — PER UP A MELO-DY PLAYED — SKILL-FULL-Y BE-FOR-E THE KING!"

Handwritten musical score for the third system. The key signature is B-flat major. The time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: Eb/Ab, Bb, Fm7/Bb, Fm7/Ab, Eb, Fm7, Gm7, Abmaj7, and Ebm7/Bb. The lyrics are: "COME — BE-FOR-E THE LORD, BRINGS AN OF — PER — ING!"

Handwritten musical score for the fourth system. The key signature is B-flat major. The time signature is 4/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chords are indicated above the staff: Abmaj7, Gm7, Fm7, and Ebm7. The lyrics are: "LORD WE LOVE TO PRAISE YOU IN SONG!"

Below the staff, there is a handwritten note: "SINGS FOURS"

Handwritten musical score for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "YOU ARE OUR JOY, OUR SALVA-TION!". The chords are: A^bmaj7, Gm7, Fm7, and E^bmaj7. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. There are triplets in the melody for "JOY, OUR SALVA-TION!".

Handwritten musical score for the second system. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "EV-'RY DAY AND FOR OUR WHOLE LIFE LONG! WE". The chords are: A^bmaj7, Gm7, Fm7, and E^bmaj7. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. There are triplets in the melody for "EV-'RY DAY AND FOR OUR WHOLE LIFE LONG!".

Handwritten musical score for the third system. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "FOUR OUT OUR LOVE AND A-DO-RATION!". The chords are: A^bmaj7, Gm7, Fm7, Fm⁷/B^b, and E^b. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. There are triplets in the melody for "FOUR OUT OUR LOVE AND A-DO-RATION!".

Below the main staff, there is a small section with the chords: E^bmaj7, Fm7, and Cm/G. The melody for this section is written on a treble clef staff, and the accompaniment is on a bass clef staff. There are triplets in the melody for this section.

Fm7/A^b Fm7 (N.C.) Ebmaj7 Fm7 Cm/G F0/A^b F0/C^b (N.C.) Ebmaj7 Fm7 Cm/G



(A^bm/D^b) E^b/B^b B^b Fm^b/A^b F^b/A^b

COME BE-FORE THE LORD, BEING AN OF FER-

-ING!

(FEATURED VOCALIST WALKS TO MICROPHONE...)

INS.) E^b F^b F F E^b F E^b C B^b/D^b C/E B^b/D^b B^b/D^b C/A B^b/G C/E

6 Fmaj7 Em7 Dm7 Cmaj7 Fmaj7

VOCAL SOLOISTS LORD I LOVE TO PRAISE YOU IN SONGS YOU ARE MY

Em7 Dm7 Cmaj7 Fmaj7 Em7 Dm7

JOY, MY SAL-VA-TION, EV-'RY DAY AND FOR MY WHOLE LIFE LONG

Chord progression: Cmaj7, Fmaj7, Em7, Dm7, G

I'LL POUR OUT MY LOVE AND A-DO-RATION!

Chord progression: Bb, Eb, Bb/G

OF FER UP A

CHOR: OF FER UP A SONG OF PRAISE, A

Chord progression: Ab, Fm7/bb, Eb, Bb/G, Amaj7

SONG OF PRAISE, OF FER TO HIM, A DANCE OF DEL-E-

SONG OF EX-UL-TATION! OF FER UP A DANCE OF LOVE, A DANCE OF CGL-E-

Handwritten musical score for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes a vocal line and a piano accompaniment line. The lyrics are: "SAB-EE-AA-EE-AA-TION! PLAY FORTH MEL-O-DIES UN-TO THE OF-FER UP A MEL-O-DY PLAYED SOUL-FUL-LY BE-FOR-TH THE". The piano part features triplets and chords. Chords indicated above the staff are: F#7/Bb, Cm, G#7/Bb, and Abmaj7. A box labeled "SCAT-LIKE" is placed over the first measure of the vocal line.

Handwritten musical score for the second system. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes a vocal line and a piano accompaniment line. The lyrics are: "KING! LET US PLAY, LET US DANCE, LET US SING! COME AND OF-FER YOUR KING! COME BE-FOR-TH THE LORD, BRING AN". The piano part features triplets and chords. Chords indicated above the staff are: Abm/Bb, Eb/Bb, and Bb Fm7/Bb.

(TRUMPET SOLICIST AND FEATURED DANCER STEP FORWARD TO CENTER STAGE...)

Handwritten musical score for the third system. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes a vocal line and a piano accompaniment line. The lyrics are: "PURE OF-FER-ING! OF-FER-ING! DO-ANCEE!". The piano part features long notes and chords. Chords indicated above the staff are: F#7/Bb, Eb, Ab/F, Eb/G, Ab/Bb, and Bb/C. A box labeled "(SCAT)" is placed over the word "DO-ANCEE!".

8

Fmaj7
"AWAKING FOUR"

Em7

Dm7

(TPT. SOLO / SMOOTH AND LYRICAL...)



Handwritten musical notation for the first system, featuring four measures with chords: Cmaj7, Fmaj7, Em7, and Dm7. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a grand staff (treble and bass clefs). The lyrics "Do-Do!" and "Wah" are written below the melody.

Handwritten musical notation for the second system, featuring four measures with chords: G, Fmaj7, Em7, and Dm7. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a grand staff. The lyrics "DE-BA-DE-BA-DE-DO!" and "BA-DA-BA-DA-BA-DO-WAH" are written below the melody. A box containing the number "9" is placed above the second measure. A note in the first measure is marked with a "3" and the text "(PLAY AND SING 'SOUND EFFECTS')".

Handwritten musical notation for the third system, featuring five measures with chords: Cmaj7, Fmaj7, Em7, Dm7, and Cmaj7. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a grand staff. The lyrics "DE-DO!" and "DE-BA-DE-BA-DE-DO!" are written below the melody.

Handwritten musical score for the first system. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music is in 4/4 time. The lyrics are: HAL-LE-LU, I SING IT! HAL-LE-LU, I DANCE IT! IF YOU GOT A TROM-BET, PLAY TO THE LORD!

Chords: Fmaj7, Em7, Dm7, Cmaj7

Lyrics: HAL-LE-LU, I SING IT! HAL-LE-LU, I DANCE IT! IF YOU GOT A TROM-BET, PLAY TO THE LORD!

Handwritten musical score for the second system. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music is in 4/4 time. The lyrics are: I PRAISE HIM SING-IN' MY SONG! DE-BA-DE-BA-DE-BA-DEE-DOO! DEE-DOO!

Chords: Fmaj7, Em7, Dm7, G

Lyrics: I PRAISE HIM SING-IN' MY SONG! DE-BA-DE-BA-DE-BA-DEE-DOO! DEE-DOO!

"The Jealousy Trio"

Words & Music by MIMI RIBBLE

10 NEW TEMPO
(N.C.)
> (TPT. HOLD FIFTH)

(THE "JEALOUS TRIO", A DANCER, A SINGER, AND A MUSICIAN,
DETACH THEMSELVES FROM THE ENSEMBLE AND
QUICKLY (ALA RIGHTEOUS
INDIGNATION) "STOP"
TO CENTER STAGE TO

Bop! Bop!

RHYTHM: Am G/A Am

DP

ALL FREEZE

STAND IN CLOSE PROXIMITY "CONTINUED" SOLDISTS...)

1 Am Dm7

JEALOUS SINGER:
(FEMALE)

WHY DOES [SHE HE] ALWAYS SING THE VERY BEST PARTS? _

JEALOUS DANCER:
(FEMALE)

JEALOUS MUSICIAN:
(MALE)

G/A

Am (SINGER) Dm7 Am

(DANCER)

WHY IS SHE ALWAYS PICKED TO DANCE?

(MUSICIAN)

WHY ARE THE SOLDIERS ALWAYS

Dm7 (SINGER) E F E

(DANCER)

WHY DON'T THEY GIVE ME A CHANCE?

(MUSICIAN)

WHY DON'T THEY GIVE ME A CHANCE?

GIV-EN TO HIM? HER? WHY DON'T THEY GIVE ME A CHANCE?

Dm7 (SINGER) Am Dm7

(DANCER)

I'VE STUDIED DANCE AT ALL THE FINEST SCHOOLS!

my SING-ING HAS BROUGHT DEBARS TO THEIR FEET!

Am (SINGER) Dm7 Am

(DANCER)

(MUSICIAN)

DON'T THINK THAT THIS IS PETTY JEA-LOU-SY! _____

DON'T THINK THAT THIS IS PETTY JEA-LOU-SY! _____

DON'T THINK THAT THIS IS PETTY JEA-LOU-SY! _____ I

E F E (N.C.) A A 2 Dm7

(SINGER)

(DANCER)

(MUSICIAN)

RADIO THAT I'M JUST BETTER THAN HE! SHE! _____

MY TONES ARE LOUDER AND BRIGHT-

C Dm7 Dm7/G C

(SINGER)

(DANCER)

(MUSICIAN)

I'VE HAD PERFECT PITCH MOST ALL OF MY LIFE! _____

ER! _____

F (SINGER) C D⁷ G

(DANCER)

IT'S TRUE!

SING TWICE AS HIGH!

I'VE DANCED FOR STARS IN THE THE- A - TRE! AND I CAN LEAP TWICE AS HIGH!

(MUSICIAN)

PLAY... TWICE AS HIGH!

G A^b-A-B^b-B-C-D^b

Em

Am Dm7

(DANCER)

(MUSICIAN)

YOU'D THINK THEY'D WANT TO CHOOSE THE VE-RY BEST!

Am Dm7 C Em7

BROADEN

(SINGER)

(DANCER)

I'VE GOT MORE TA-LENT THAN THE REST!

DON'T UN-DER-STAND WHY GOD'S NOT

3

SLOWER TEMPO / REFLECTIVE

F Em7 A^b/E^b

US-ING ME.

C/G Dm7/G

MUSICIAN: WHAT DOES HE SEE IN THESE — THAT HE CAN'T SEE IN ME? —
(PERFORMED)

Handwritten musical notation for the song "The Power of Jesus Name". The notation is written on two staves. The first staff is for the vocal line, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note G4. Above the first measure is the chord symbol "C/G", and above the last measure is "Dm7/G". Below the staff is the lyrics "DANGER: THEY MUST BE DOING SOMETHING RIGHT". The second staff is for the guitar accompaniment, also with a treble clef and 4/4 time signature. It features a single bass line with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note G4. Above the first measure is the chord symbol "C/G". Below the staff is the lyrics "SINGER: O LORD, HOW YOU SHOW ME --".

Singer	Musician	Chorus	Verse
<p>Singer</p> <p>What is it that you see</p>	<p>Musician</p> <p>What is the difference in their lives?</p>	<p>Chorus</p> <p>What is the difference in their lives?</p>	<p>Verse</p> <p>What is the difference in their lives?</p>

RAIL, ----- 4 MODERATO

(LIGHTS DIM ON "JEALOUSY
TRIO" AND "FEATHERED
DANCER" STEPS FORWARD

C/G Dm7/G G7 C2

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. _____

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. _____

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. _____

"Search My Heart"

Words & Music by MIMI RIBBLE
Additional material by DAVID HOLSINGER

INTO CENTER SPOT.)

C2 Dm7/C C2 Em7

"FEATURED" DANCER: SEARCH MY HEART _____ O LORD, I PRAY _____

(FEATURED SINGER" WALKS FORWARD TO JOIN DANCER IN SONG...)

Gm7 Gm7/C F9 Fm7/Bb Am Am7/G

RE-VEAL TO ME _____ AN-Y UN-PLEAS-ING WAY _____

{ SINGER: TOUCH MY LIPS WITH THE FIRE _____

(FEATURED MUSICIAN" JOINS GROUP....)

Fm7/Dm7 Dm7/G F/G G

FROM YOUR THRONE; _____ LET EV-RY WORD I SPEAK _____ GLO-RI-FY YOUR NAME A-LONE. _____

2

Handwritten musical score for the first system, featuring a Singer/Dancer and a Musician.

Chords: C² (SINGER/DANCER), E^m7, G^m7, G^m/C

Lyrics: DRAW ME, LORD, LEAD ME, I PRAY. IN YOUR OUT-ER COURTS, I'M

Instrumentation: The Singer/Dancer part is on a treble clef staff, and the Musician part is on a bass clef staff. Both are in 4/4 time.

Handwritten musical score for the second system.

Chords: F⁹, F^m/B^b, A^m, A^m7/G, F^ma⁷, D^m7

Lyrics: NOT CONTENT TO STAY. DRAW ME NOW, TO YOUR HO- LY PLACE, LET ME

Instrumentation: The Singer/Dancer part is on a treble clef staff, and the Musician part is on a bass clef staff. Both are in 4/4 time.

Handwritten musical score for the third system.

Chords: D^m7/G, F⁹/G, C

Lyrics: TAKE YOUR HEART, AND LOOK UPON YOUR FACE

Instrumentation: The Singer/Dancer part is on a treble clef staff, and the Musician part is on a bass clef staff. Both are in 4/4 time.

Handwritten musical score for a song, featuring a soloist and a choir. The key signature is A-flat major (three flats). The soloist part is written in treble clef, and the choir part is written in bass clef. The lyrics are: "SEARCH MY HEART, O LORD, I PRAY." The chords are: A^b, G^b/A^b, A^b, D^b7 (UNITE TRIO), and Fm7.

SOLOIST: SEARCH MY HEART, O LORD, I PRAY.

CHOIR: SEARCH MY HEART, O LORD, I PRAY.

Handwritten musical score for a song, featuring a soloist and a choir. The key signature is A-flat major (three flats). The soloist part is written in treble clef, and the choir part is written in bass clef. The lyrics are: "RE-VEAL TO ME AN-Y UN-REAS-ING WAY. TOUCH MY LIPS WITH THE FIRE." The chords are: A^bm7, A^bm/c^b, G^b7, G^bm/c^b, B^bm, and B^bm/A^b.

SOLOIST: RE-VEAL TO ME AN-Y UN-REAS-ING WAY. TOUCH MY LIPS WITH THE FIRE.

CHOIR: RE-VEAL TO ME AN-Y UN-REAS-ING WAY. TOUCH MY LIPS WITH THE FIRE.

Handwritten musical score for a song, featuring a soloist and a choir. The key signature is A-flat major (three flats). The soloist part is written in treble clef, and the choir part is written in bass clef. The lyrics are: "FROM YOUR THRONE, LET EV-RY WORD I SPEAK GLO-RY-FY YOUR NAME A-LOVE." The chords are: G^bmay7, E^bm7, E^bm/A^b, G^b/A^b, and A^b.

SOLOIST: FROM YOUR THRONE, LET EV-RY WORD I SPEAK GLO-RY-FY YOUR NAME A-LOVE.

CHOIR: FROM YOUR THRONE, LET EV-RY WORD I SPEAK GLO-RY-FY YOUR NAME A-LOVE.

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The lyrics are: "DRAW ME LORD, LEAD ME, I PRAY. IN YOUR OUT-ER COURTS, I'M". Above the first staff, the chords are: D#2, Fm7, A#m7, and A#m7/D#.

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The lyrics are: "NOT CON-TENT TO STAY. DRAW ME NOW TO YOUR HO- LY PLACE; LET ME". Above the first staff, the chords are: Gb9, Gbm/Cb, Bbm, Bbm/Ab, Gbm7, and Ebm7.

Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a bass clef and a key signature of one flat (Bb). The music is in 4/4 time. The lyrics are: "TOUCH YOUR HEART, AND LOOK UP ON YOUR FACE". Above the first staff, the chords are: Ebm7/Ab, Gbm/Ab, and Db.

4

MOVING FORWARD

A^b/B^b B^b C^m/B^b A^b/B^bE^bF^m7

ENTERABLE!

SEARCH MY HEART, O LORD, I - PRAY.

REVEAL TO ME AN-Y UN-PLEAS-ING WAY

FROM YOUR THRONE; - LET EV-RY WORD I SPEAK - GLO-RI- FY YOUR NAME A-LO-NE!

DRAW ME LORD, - LEND ME, I - PRAY - IN YOUR OUT-ER COURT, I'M

A^b7 $A^b m^7 / D^b$ Cm Cm^7 / B^b $A^b m^7$ Fm^7

NOT CONTENT TO STAY — DRAW ME NOW — TO YOUR HO — LY PLACE, — LET ME

Fm^7 / A^b B^b / G Gm / C Cm / B^b $A^b m^7$ B^b / G

TOUCH YOUR HEART, — LET ME TOUCH YOUR HEART, — LET ME TOUCH YOUR HEART.

SUDDEN RALL.

... SLOWLY (RUBATO) ENS.)

Fm / D^b $E^b m^7$ Fm^7 / A^b $A^b m^7 / B^b$

AND LOOK UP — ON YOUR FACE.

5

(LIGHTS SLOWLY FADE TO CENTERSTAGE. SPOT UP ON "JEALOUS SINGER",
SINGLED OUT, LOOKING TO HEAVEN, BROKEN IN COUNTENANCE,

Handwritten musical notation for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Fm^7/Eb , Eb , and Fm^7/Eb .

OBVIOUSLY REPENTANT OF HER JEALOUSY,
SHE SINGS UNTO THE LORD...

Handwritten musical notation for the second system. The key signature is B-flat major. The time signature is 4/4. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Eb , Fm^7/Eb , and Eb/G .

"REPENTANT"
SINGER: O LORD, PLEASE SEE IN ME — ALL THAT YOU SEE IN THESE — MY HEART IS O-PEN TO YOUR
(P)

Handwritten musical notation for the third system. The key signature is B-flat major. The time signature is 4/4. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Fm^7/Eb , Eb/Bb , Fm^7/Bb , and Bb .

SIGHT — YOU ARE THE DIF-FERENCE IN MY

(THE SINGER IS JOINED IN THE CIRCLE OF LIGHT BY BOTH THE "JEALOUS"
DANCER AND MUSICIAN. BROKEN BEFORE THE LORD, THEY SING TOGETHER...)

Handwritten musical notation for the fourth system. The key signature is B-flat major. The time signature is 4/4. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Eb , $A^{\flat}m^7/Eb$, A^{\flat}/Bb , 6 , Eb , and Gm^7 .

LIFE —

(SINGER)
(DANCER) SEARCH MY HEART — O LORD I — AWAY —

(MUSICIAN)

Handwritten musical score for the first system. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: REVEAL TO ME — AN-Y UN-PLAS-ING WAY — TOUCH MY LIFE — WITH THE FIRE.

Chords: $B^b m$, $B^b m^7 / E^b$, $A^b 9$, $A^b m^7 / D^b$, $C m$, $C m^7 / B^b$.

Handwritten musical score for the second system. The key signature is B-flat major. The time signature is 4/4. The lyrics are: — FROM YOUR THRONE — LET ALL I DO — HONOR YOU — A-.

Chords: $A^b m^7$, $F m^7$, $F m^7 / B^b$, $A^b 9 / B^b$.

Handwritten musical score for the third system. The key signature is B-flat major. The time signature is 4/4. The lyrics are: LOVE. — LET ALL I SING, — HONOR YOU. — LET ALL I DANCE, —.

Chords: E^b , E^b , $F m^7 / E^b$, B^b / E^b .

Annotations: (SINGER), (DANCER).

Handwritten musical score for the fourth system. The key signature is B-flat major. The time signature is 4/4. The lyrics are: HONOR YOU. — LET ALL I PLAY, — HONOR YOU. —.

Chords: E^b , E^b / D , $C m$, $G m / B^b$, $A^b m^7$, $F m^7$, $B^b 7$.

Annotations: (MUSICIAN), TRIO:.

(ORIGINAL "FEATURED" TRIO
JOINS REPENTANT TRIO
IN CIRCLE OF LIGHT...
THE TWO TRIOS SING UNISON LEAD:)

8

LET ALL I SING, HON-OR YOU. LET ALL I DANCE, LONE. CHOR: AH-

HON-OR YOU. LET ALL I PLAY. HON-OR YOU.

[illegible]

Handwritten musical score for the song "How-Or You". The score is written in 4/4 time and consists of three systems of music. The lyrics are "How-Or You. LET ALL I DANCE, How-Or You. SING. LET ALL I DANCE, LET ALL I DANCE, How-Or You. How-Or You. LET ALL I DANCE, LET ALL I DANCE, How-Or You." The chords are Ab/Eb, Bb/Eb, and Gm/Eb. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes a large watermark "MUSIC" in the background.

Handwritten musical score for the song "Let All I Play, How-Or You". The score is written in G major (one sharp) and 4/4 time. It is arranged in three systems, each with three staves. The first staff of each system contains the melody, the second staff contains the bass line, and the third staff contains the lyrics. The lyrics are: "LET ALL I PLAY, HOW-OR YOU. A-". The score is handwritten and includes a large red watermark "Copyright" across the middle.

Handwritten musical score for "HONORARY A LONE" in E-flat major, 3/4 time. The score is written on three staves (treble, alto, and bass clefs). The lyrics are: "LONE. HON-OR YOU A LONE HON-OR YOU A". The score includes a key signature change to E-flat major (three flats) and a tempo marking "RALL." (Ritardando). The score is divided into measures by bar lines. The lyrics are written below the staves, aligned with the notes. The score is a handwritten musical score for a song titled "HONORARY A LONE". It is written in E-flat major (three flats) and 3/4 time. The score is divided into measures by bar lines. The lyrics are written below the staves, aligned with the notes. The score includes a key signature change to E-flat major (three flats) and a tempo marking "RALL." (Ritardando). The score is written on three staves (treble, alto, and bass clefs). The lyrics are: "LONE. HON-OR YOU A LONE HON-OR YOU A".

"Offer Up a Song of Praise" - Reprise

(LIGHTS SPREAD OUTWARD FROM THE "PERFORMER SEXTET" 'TIL THE ENTIRE STAGE IS BRIGHT AS THE MUSICAL RETURNS TO THE ORIGINAL "SPECIAL MUSIC" FINALE; HOWEVER, THIS TIME

10 SUBTLE UP TEMPO / TEMPO I

LONE.

Chords: E^b , $Fm7/E^b$, E^bmaj7 , $Fm7/E^b$, E^bmaj7

THERE IS NO "JEALOUS TRIO" APPARENT, ONLY TWO SINGERS, TWO DANCERS, AND TWO MUSICIANS VERY MUCH "IN ONE ACCORD," HONORING THE LORD WITH THEIR TALENT...

"BIG-BAND KICK STYLE"

1 $Fmaj7$

LORD, I

FULL ENSEMBLE:

Chords: A^b/E^b , B^b/E^b , A^b/E^b

Em7 Dm7 Cmaj7 Fmaj7

LOVE TO PRAISE YOU IN SONGS! YOU ARE MY

Em7 Dm7 Cmaj7 Fmaj7

JOY, my SAL-VA-TION! EV-'RY

Em7 Dm7 Cmaj7 Fmaj7

DAY AND FOR my WHOLE LIFE LONG! I'll POUR OUT MY LOVE

2

Em7 Dm7 G Fmaj7 Cmaj7

AND A-DO-RA-A-TION! OF-FER UP A SONG TO HON-

(Cmaj7) Cmaj7/E C/A Fmaj7 Cmaj7 Cmaj7/E C/A

OR HIM! OF-FER UP A DANCE TO HON- OR HIM!

Fmaj7 Cmaj7 Ab/F

OF-FER UP A LIFE PAID FOR PERFECTLY TRUE!

C G/D C/E F B^b F C G/D C/E F B^b F

WE BRING BE-FORE THE KING! WE BRING AN OF-FER-ING!

C G/D C/E A^b/F Gm7/F Fm7 Ebm7/F

WE BRING OUR KING LIFE OF

Cmaj7 Bbmaj7 Cmaj7 Bbmaj7 Cmaj7 Bbmaj7 Cmaj7 Bbmaj7

PRAISE!

Cmaj7 Cmaj7 D^b/Bb Cmaj7

(DRUM BREAK)

LIFE OF PRAISE!

"Soliloquy #1"

Adapted from words & music by ROD SCHUMACHER

(DURING APPLAUSE FOR
"SPECIAL MUSIC", LIGHTS ON
STAGE SLOWLY DIM AND SPOT ON
"UNSAVED MAN" SLOWLY UP.
VAMP BEGINS UNDER APPLAUSE.)



UNSAVED MAN: I'M REALLY NOT SURE... WHY I

CAME HERE TO MY... _____

WELL, IT'S JUST NOT AT ALL... LIKE ME, YOU SEE.... _____



I'M THE KIND _ WHO CAN MAKE IT, . . .

ON MY OWN _



"EVERY SUNDAY" / SCENE FIVE

"AMAZING"

Words & Music by RICK MORRISON and AMBER BROWNING

WORSHIP LEADER: "... YOUR HEAVENLY FATHER IS A PERFECT FATHER. HE IS FAITHFUL AND GENEROUS, KIND AND JUST, HE DISCIPLINES WITH LOVE, AND HE LONGS TO SPEND TIME WITH



YOU.... YOUR FATHER WANTS YOU TO RECEIVE HIS LOVE AND TO KNOW THAT YOU ARE SPECIAL AND UNIQUE IN HIS EYES.... (PRAYS) O THANK YOU, FATHER, THAT YOU LOVE US WITH AN UNCONDITIONAL LOVE, AN AMAZING LOVE, A PERFECT LOVE THAT



OVERWHELMS US WITH
IT'S FAITHFULNESS...."



Handwritten musical score for the first system. The key signature is B-flat major (two flats). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME". The chords are: Ebmaj7, A7/Eb, Eb9, Eb, Eb2, Eb, F2/Eb, F/Eb.

YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME

YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME

Handwritten musical score for the second system. The key signature is B-flat major. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "MAZ-ING, MY HEART CRIES OUT, A MAZ-". The chords are: F2/Eb, Fm2, Fm, A7/bb, Bb7, A7/bb, Bb7, F2/Eb.

MAZ-ING, MY HEART CRIES OUT, A MAZ-

Handwritten musical score for the third system. The key signature changes to B major (two sharps). A box with the number "2" is above the first measure. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "INS., MAZ-ING, FATHER, YOU'RE A-". The chords are: Eb, B, E2, E, E2, E.

INS., MAZ-ING, FATHER, YOU'RE A-

Handwritten musical score for the fourth system. The key signature is B major. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "MAZ-ING YOUR LOVE FOR ME IS O- VER-WHELM-ING, YOU'RE A-". The chords are: F#7/E, F#7/E, F#7/E, F#m9, F#m, A/B, B7, A/B, B7.

MAZ-ING YOUR LOVE FOR ME IS O- VER-WHELM-ING, YOU'RE A-

A/E E Emaj7 A/E E⁹ E E² E

MAZ- ING. YOUR PERFECT LOVE, IT NEVER ENDS IN

YOUR PERFECT LOVE NEVER ENDS IN

F#³/E F#³/E F#³/E F#m² F#m A/B B7 A/B B7

SPITE OF ME, MAZ- ING, MY HEART COMES OUT, A-

F#³/D#

E

RALL.

C B^b/C

3 A TEMPO

F²

F

MAZ- ING, A- MAZ- ING,

RALL.

ENCORALE)

YOUNG MAN: (WHY HANG YOU) ER DONE

Handwritten musical score for guitar and voice. The first system shows the guitar part with chords F2, F, G2/F, G/F, and G2/F. The vocal line includes the lyrics "FA-THER, YOU'RE A-MAZ-ING... YOUR". The second system continues the guitar part with a triplet of eighth notes and the vocal line with the lyrics "FOR ME? YOU WERE NEVER THERE... AND I NEED-ED YOU TO BE!"

Chords: F2, F, G2/F, G/F, G2/F

Vocal lyrics: FA-THER, YOU'RE A-MAZ-ING... YOUR

Vocal lyrics: FOR ME? YOU WERE NEVER THERE... AND I NEED-ED YOU TO BE!

Handwritten musical score for guitar and voice. The first system shows the guitar part with chords Gm2, Gm, Bb/C, C7, Bb/C, C7, Bb/F, and F. The vocal line includes the lyrics "LOVE FOR ME IS O-VER-WHELM-ING, YOU'RE A-MAZ-ING...". The second system continues the guitar part with a triplet of eighth notes and the vocal line with the lyrics "YOU SAY YOU LOVE ME, BUT I'VE NEVER FELT A FA-THER'S LOVE..."

Chords: Gm2, Gm, Bb/C, C7, Bb/C, C7, Bb/F, F

Vocal lyrics: LOVE FOR ME IS O-VER-WHELM-ING, YOU'RE A-MAZ-ING...

Vocal lyrics: YOU SAY YOU LOVE ME, BUT I'VE NEVER FELT A FA-THER'S LOVE...

Handwritten musical score for page 4, featuring chords and lyrics. The score is written on two systems of staves.

Chords: Fmaj⁷, B^b/F, F², F, F², F.

Lyrics:
 YOUR PERFECT LOVE
 YOUR PERFECT LOVE
 NEVER ENDS IN
 YOUR PERFECT LOVE
 DON'T EXPECT ME TO TRUST YOU NOW!

Handwritten musical score for page 5, featuring chords and lyrics. The score is written on two systems of staves.

Chords: G³/F, G/F, G⁰/F, Gm⁹, Gm.

Lyrics:
 SAUTE OF ME
 A
 MAR-ING, MY
 YOU'D PROBABLY FAIL ME G-N-Y. NOW
 THO' ONCE I REALLY CARED



B^b/C $C7$ B^b/C $C7$ G^b/F F

HEART CRIES OUT, 1 DO MAZ-ING..

MY HEART WOULDN'T LET ME DARE TO LOVE YOU.

YOUNG MAN (SPOKEN): "AMAZING... (CYNICAL) OH YEAH, GOD, I'M AMAZED!
I'M AMAZED THAT ALL THESE PEOPLE CAN BE SO BLIND. HOW CAN THEY TALK ABOUT

$B^b m/F$ F $B^b m/F$ F

YOUR PERFECT LOVE, YOUR FAITHFULNESS, AND ALL YOUR MERCY WHEN THEY'VE
NEVER SEEN IT?!?... AT LEAST, I NEVER HAVE... THE FATHER-HEART OF GOD?...

Cm/E^b $B^b m7/D$ $B^b m/D^b$ Fm/C

Fm² Fm Cm⁷/Eb Cm⁷

SAID HE'D TAKE MY FRIEND N' ME OUT FISH-IN' — WE WERE PACKED AND WAIT-IN' AT THE DOOR — FOR

Dbmaj⁷ D⁷/C Bbm⁷ C6/Bb C

FISH-IN' — HE NEVER CAME — I WAS A — SHAMED —

7 Fm⁷ Cm⁷ Gm⁷ Cm⁷

BRO — KEN FROM '16-'86 — AND SHAT — TIERED DREAMS —

Fm⁷ Cm⁷ Gm⁷ Cm⁷

THESE ARE — THE ONLY THINGS — MY FATHER GAVE TO ME —

Fm⁷ Cm⁷ Gm⁷ Cm Cm/bb

BRO — KEN FROM '16-'86 — AND SHAT — TIERED DREAMS — SO I LOCKED

Handwritten musical notation for guitar, featuring chords and lyrics:

Chords: A^b/F , B^b/G , Cm , Cm , B^b , A^b , Fm , B^b/G , C

Lyrics: MY HEART... AND HID THE KEY... (ENS.)... WENT TO A

8 A TEMPO

Handwritten musical notation for guitar, featuring chords and lyrics:

Chords: Fm , Cm^7/E^b , Cm^7 , D^b/m^7 , B^b/m^7 , C^sus , C , F , Cm/E^b , Cm^7

Lyrics: PIC-NIC... I WATCHED THE OTHER GARS PLAY WITH MY BUD-DIES... THEY... LOBBED AND THEY LAUNCHED, THEY SURE WERE BUD-DIES... HE WASN'T THERE; I GUESS HE NE-VER... CARED... WHEN I PLAYED BASE-BALL... HE NEVER CAME... TO WATCH ME PITCH ONE SINGLE IN-NING... HE NEV-ER ASKED ME IF MY TEAM DO A- NY

Handwritten musical notation for a vocal line. The staff is in G major (one sharp). The lyrics are: "WINNING MY FRIENDS ASKED WHY... I TOLD THEM LIES." The chords written above the staff are: Dmaj7, E7/C, Bbm7, C#m6, and C.

Handwritten musical notation for a vocal line, marked with a box containing the number 9. The staff is in G major. The lyrics are: "AND KEN PROMISES AND SAYS THAT TIERED DREAMS." The chords written above the staff are: Fm7, Cm7, Gm7, and Cm. The vocal line includes the word "AH" at the beginning and end of the phrase. The text "CHORUS (BACKGROUND)" is written above the staff.

Handwritten musical notation for a vocal line. The staff is in G major. The lyrics are: "THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME, HE GAVE ME." The chords written above the staff are: Fm7, Cm7, Gm7, and Cm7. The vocal line includes the word "AH" at the beginning and end of the phrase.

Handwritten musical notation for a vocal line. The staff is in G major. The lyrics are: "AND KEN PROMISES AND SAYS THAT TIERED DREAMS SO I LOCKED." The chords written above the staff are: Fm7, Cm7, Gm7, Cm, and Cm/Bb. The vocal line includes the word "AH" at the beginning and end of the phrase.

Handwritten musical score for guitar and voice. The score is divided into two systems, each with four measures. The first system has chords A^b/F , B^b/G , Cm , and B^b . The second system has chords A^b , $B^b/m/G$, $Csus$, and C . The lyrics are "MY HEART AND HID THE KEY". There are vocal lines with "AH" and a guitar line with "BWS")".

Handwritten musical score for guitar and voice. The score is divided into two systems, each with four measures. The first system has chords A^b/F , B^b/G , Cm , and B^b . The second system has chords A^b , $B^b/m/G$, $Csus$, and C . The lyrics are "MY HEART AND HID THE KEY". There are vocal lines with "AH" and a guitar line with "BWS")".

10

Handwritten musical score for guitar and voice. The score is divided into two systems, each with four measures. The first system has chords Fm and Fm . The lyrics are "DEE-DUM! DEE-DUM!". The second system has chords Fm and Fm . The lyrics are "WHEN I WAS FIF-TEEN... I GAVE MY HEART TO CHRIST! I WAS SO". There are vocal lines with "DEE-DUM! DEE-DUM!" and "I GAVE MY HEART TO CHRIST! I WAS SO".

Handwritten musical score for guitar and voice. The score is divided into two systems, each with four measures. The first system has chords Fm and Fm . The lyrics are "DEE-DUM! DEE-DUM!". The second system has chords Fm and Fm . The lyrics are "WHEN I WAS FIF-TEEN... I GAVE MY HEART TO CHRIST! I WAS SO". There are vocal lines with "DEE-DUM! DEE-DUM!" and "I GAVE MY HEART TO CHRIST! I WAS SO".

Handwritten musical score for the first system of the song "I Felt I Had Real Worth". The score is written on four staves. The top staff is the vocal line, featuring a melody with eighth and quarter notes, and rests. The second staff is the piano accompaniment, showing chords and a bass line. The lyrics are written below the piano staff. The key signature has one flat (Bb), and the time signature is 4/4.

DEE-OUM. DEE-OUM. DEE-OUM. DEE-OUM.

CHORDS: Eb7, Cm7, DAm7

LYRICS: HAP-PI- I FELT I HAD REAL WORTH, YES I WAS HAP-PI- I RAWSKAT HONE.

Handwritten musical score for the second system of the song "I Felt I Had Real Worth". The score continues on four staves. The vocal line features a melody with eighth and quarter notes, and rests. The piano accompaniment shows chords and a bass line. The lyrics are written below the piano staff. The key signature has one flat (Bb), and the time signature is 4/4.

DEE-OUM. DEE-OUM. AN CSUS C

CHORDS: Bbm7

LYRICS: TO TELL HIM - MY - GOOD - NEWS! BUT WHEN I



DA-DUM, DA-DUM. DA-DUM. DA-DUM. DA-DUM.

Fm Cm7

TOLD HIM... HE LAUGHED AND THEN HE SAID, "THAT STUFF'S FOR SIS-SIES!" (SARCASTIC) 'GROW

DA-DUM. DA-DUM. DEE-SUM DEE-SUM. DIF DEE-SUM.

Ebm7 Dbm7 Bbm7

UP! BE A MAN! DON'T BE A SIS-SY" HE SHOOK HIS HEAD — I WISHED THAT HE —
(A CRY OF ANGRY MEN)

Handwritten musical score for guitar and voice. The score is divided into two systems. The first system has two staves. The top staff is for guitar, with chords Csus, C, Fm7, and Cm7. The bottom staff is for voice, with lyrics "WERE DEAD!" and "BRO-KEN FROM IS-ES AND SHAT-". The second system also has two staves. The top staff is for guitar, with chords Cm7, B7/D, Cm/Eb, Fm7, and Cm7. The bottom staff is for voice, with lyrics "TERED DREAMS" and "THESE ARE THE ON-LY THINGS MY FA-".

Chords: Csus, C, Fm7, Cm7, Cm7, B7/D, Cm/Eb, Fm7, Cm7.

Vocals: WERE DEAD! BRO-KEN FROM IS-ES AND SHAT- TERED DREAMS THESE ARE THE ON-LY THINGS MY FA-

Handwritten musical score for the first system, featuring two staves. The key signature is B-flat major (two flats). The first staff has a treble clef and the second staff has a bass clef. The music is written in 4/4 time. The lyrics are: "THER GAVE TO ME HE GAVE ME BRO KEN FROM IS-ES AND".

Chords indicated above the staves: Gm7, Cm, Bb7/D, Cm/Eb, Fm7, Cm7.

Lyrics: THER GAVE TO ME HE GAVE ME BRO KEN FROM IS-ES AND

Handwritten musical score for the second system, featuring two staves. The key signature is B-flat major (two flats). The first staff has a treble clef and the second staff has a bass clef. The music is written in 4/4 time. The lyrics are: "SHAT THERS DREAMS SO I LOCKED MY HEART AND HID THE KEY".

Chords indicated above the staves: Gm7, Cm, Cm/Ab, Abmaj7, Bb/G, P.

Lyrics: SHAT THERS DREAMS SO I LOCKED MY HEART AND HID THE KEY

Handwritten musical score for the third system, featuring two staves. The key signature is B-flat major (two flats). The first staff has a treble clef and the second staff has a bass clef. The music is written in 4/4 time. The lyrics are: "BROADEN FREELY SO I LOCKED MY HEART AND HID THE KEY".

Chords indicated above the staves: Cm, Bb6/Bb, Abmaj7, Bb/G, Abmaj7/F, Bb/G.

Lyrics: BROADEN FREELY SO I LOCKED MY HEART AND HID THE KEY

13

A TEMPO

Handwritten musical score for system 13, measures 1-4. The key signature is B-flat major (two flats). The tempo is marked "A TEMPO".

Measures 1-4: Chords are Cm, Bb, Ab, and Bb/G. The melody consists of half notes: (p) A4, Bb4, Ab4, and Bb4. The bass line consists of half notes: Bb3, Bb3, Ab3, and Bb3.

Handwritten musical score for system 13, measures 5-8. The key signature is B-flat major. The tempo is marked "A TEMPO".

Measures 5-8: Chords are Cm, Bb, Ab, and Bb/G. The melody consists of eighth notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The bass line consists of eighth notes: Bb3, Ab3, G3, F#3, E3, D3, C3, Bb2.

Handwritten musical score for system 13, measures 9-12. The key signature is B-flat major. The tempo is marked "FREELY".

Measures 9-12: Chords are Ab/G, Bb, Cm/Ab, Gm/Bb, Ab/C, and Bb/G. The melody consists of half notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The bass line consists of half notes: Bb3, Ab3, G3, F#3, E3, D3, C3, Bb2.

14

SLOWER, GENTLY

Handwritten musical score for system 14, measures 1-4. The key signature is B-flat major. The tempo is marked "SLOWER, GENTLY".

Measures 1-4: Chords are Cm, Fm, Bb, and Eb. The melody consists of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The bass line consists of quarter notes: Bb3, Ab3, G3, F#3, E3, D3, C3, Bb2.

Lyrics: "SALA MUSIC BORN"

Young man: "... ALL I EVER REALLY WANTED WAS TO HEAR HIM SAY, 'I LOVE YOU, SON!'"

...IF YOU'RE SUCH A GOD OF LOVE... WHY DIDN'T YOU MAKE MY FATHER
LOVE ME?!...!!

Handwritten musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (Bb and Eb). The time signature is 3/4. Chord symbols above the staff are Ab, Bb, Bb/G, Cm, Gb/Bb, and Cm/G. The piano part includes a mezzo-forte (mf) dynamic marking.

(THE YOUNG MAN SINKS SLOWLY TO HIS KNEES; HIS HEAD, HIS BODY, HIS
ENTIRE CONTENTANCE BOWED IN SADNESS, REJECTION, AND DEFEAT....)

Handwritten musical score for the second system. It continues the vocal and piano lines from the first system. Chord symbols above the staff are Gb, Cm, Gb, Cm, Gb/Bb, Cm, and Gb. The piano part includes a mezzo-forte (mf) dynamic marking.

HE IS BATHED IN A SINGLE LIGHT, TOTALLY ALONE... THE LIGHT FACES AS....)

Handwritten musical score for the third system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (Bb and Eb). The time signature is 2/4. The word "ATTACCA" is written above the staff. The piano part includes a mezzo-forte (mf) dynamic marking.

"My Son" / "Father-Heart"

Words & Music by ROD SCHUMACHER and DAVID HOLSINGER

(ENS.)

C2 C2 Bb2/C

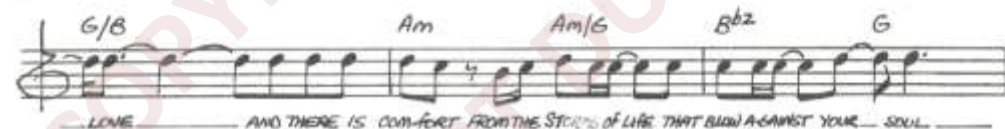
(... A SECOND SPOT COMES UP ON A SINGLE DANCER, FOLDED IN THE EXACT POSE OF THE "DEFEATED MAN"... AS THE SONG OF GOD CONTINUES, THE

C2 Bb2/C C2 THE SONG OF GOD: my

1 DANCER SHOULD INTERPRET THE HEALING OF THE YOUNG MAN THROUGH DANCE-MOVEMENT....)

C2 Bb2 C Bb

SW I FEEL YOUR PAIN I'VE SHED EACH TEAR YOU'VE CRIED, AND I KNOW



3

RALL.----- A TEMPO

F G F/A G/B C G/B

ARMS MY FA-THER-HEART IS STRONG ENOUGH TO

Am C/G F²_{sus} (44) C/E

HOLD YOUR HEART, IT'S STRONG ENOUGH TO LIFT THE WEIGHT OF SIN, TO

F²_{sus} (44) C/E F²_{sus} (44) C/E B^b G F/E G

SUBT RALL.-----

BIND THE GUILT WITH-IN, TO SEAL THE PAIN THAT'S RUINED YOUR LIFE. MY FA-THER-

4

A TEMPO

C G/B Am

- HEART IS BIG ENOUGH TO HOLD YOUR CARES,

C/G F F²_{sus} (44) C/E F²_{sus} (44) C/E

SOFT ENOUGH TO DRY YOUR AN-GRY TEARS, AND CALM THE WAG-ING FEARS, AND

Handwritten musical notation for a vocal line. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). Chords above the staff are: F#m5 (94), C/E, Dm7, G, and G/F. The lyrics below the staff are: "HOLD YOU CLOSE AND WARM AND SAFE."

5

Handwritten musical notation for a vocal line. The notes are: E♭4 (quarter), F♭4 (quarter), G♭4 (quarter), A♭4 (quarter), B♭4 (quarter), C5 (half). Chords above the staff are: E♭, F/E♭, Gm, and B♭/F. A triplet of eighth notes is marked over the G♭4, A♭4, and B♭4. The lyrics below the staff are: "I AM A GOD WHO IS JEALOUS OF THOSE WHOM I CALL MY OWN, FOR BE-

Handwritten musical notation for a vocal line. The notes are: E♭4 (quarter), F♭4 (quarter), G♭4 (quarter), A♭4 (quarter), B♭4 (quarter), C5 (half). Chords above the staff are: E♭, F/E♭, Gm/E♭, F/E♭, F/D, and G. The lyrics below the staff are: "FOR YOU WERE FORMED, ON THE PALM OF MY HAND, YOUR NAME WAS KNOWN!"

Handwritten musical notation for a choir part. The notes are: E♭4 (quarter), F♭4 (quarter), G♭4 (quarter), A♭4 (quarter), B♭4 (quarter), C5 (half). Chords above the staff are: E♭, F/E♭, Gm/E♭, F/E♭, F/D, and G. The lyrics below the staff are: "AH AH AH".

6 A TEMPO

RAIL F/A G/B C G/B Am

MY FA-THER HEART IS STRONG ENOUGH TO GUARD YOUR LOVE

AH AH

C/G F C/E F C/E

GIVING GRACE TO SEIZE THE MOMENT WHERE YOUR HEART CAN EVEN DARE, — TO

7 F C/E Dm7 G G7 C

OPEN TO MY FA-THER LOVE AND KNOW...

(VOICES OF EXHORTATION FROM WITHIN THE CHOIR:)

SPEAKER #1: "KNOW!... THAT I WILL BE A FATHER
TO YOU AND YOU SHALL BE MY SONS
AND DAUGHTERS," SAYS THE LORD ALMIGHTY!..."

AS A PART OF INTERPRETIVE DANCE, ADDITIONAL DANCERS SHOULD
BE ADDED TO THE ENSEMBLE PICTURE AS VOICES ENTER...

(EACH VOICE FOLLOW THE PREVIOUS VOICE IMMEDIATELY.)

SPEAKER #2: "THE LORD IS MERCIFUL AND GRACIOUS, SLOW
TO ANGER, AND ABUNDING IN STEADFAST LOVE!... AS FAR
AS THE EAST IS FROM THE WEST, SO FAR DOES HE REMOVE OUR

TRANSGRESSIONS FROM US... AS A FATHER PITIES HIS CHILDREN, SO THE LORD
PITIES THOSE WHO FEAR HIM!..."

SPEAKER #3: "MY SON, DO NOT REGARD LIGHTLY THE DISCIPLINE
OF THE LORD... FOR THE LORD DISCIPLINES HIM WHO HE
LOVES, AND CHASTISES EVERY SON WHOM HE RECEIVES...."

Handwritten musical score for Speaker #3. The score is written on three staves. The top staff contains the melody with notes and rests, and is marked with chords: A^b , B^b/A^b , C/G , and Fm/G . There are triplets indicated by a '3' over a bracket. The middle and bottom staves contain accompaniment, with the middle staff featuring the vocal line 'AH' and the bottom staff featuring a bass line. The music is in a key with one flat and a common time signature.

SPEAKER #4: "BLESSED BE THE GOD AND FATHER OF OUR LORD,
JESUS CHRIST, THE FATHER OF MERCIES AND GOD OF ALL COMFORT,

Handwritten musical score for Speaker #4. The score is written on three staves. The top staff contains the melody with notes and rests, and is marked with chords: C , Dm/C , and Em/C . There are triplets indicated by a '3' over a bracket. The middle and bottom staves contain accompaniment, with the middle staff featuring the vocal line 'AH' and the bottom staff featuring a bass line. The music is in a key with one flat and a common time signature.

WHO COMFORTS US IN
ALL OUR AFFLICTIONS..."

SPEAKER #5: "FATHER OF THE FATHERLESS AND PROTECTOR
OF WIDOWS IS GOD IN HIS HOLY HABITATION! GOD GIVES
THE DESOLATE A HOME TO DWELL IN..."

Handwritten musical score for Speaker #5. The score is written on three staves. The top staff contains the melody with notes and rests, and is marked with chords: F/C , C , Dm/C , and Em/C . There are triplets indicated by a '3' over a bracket. The middle and bottom staves contain accompaniment, with the middle staff featuring the vocal line 'AH' and the bottom staff featuring a bass line. The music is in a key with one flat and a common time signature.

SPEAKER #6: "HE WHO DWELLS IN THE SHELTER OF THE MOST

HIGH, WHO ABIDES IN THE SHADOW OF THE ALMIGHTY,
WILL SAY OF THE LORD, 'MY REFUGE AND MY FORTRESS;
MY GOD, IN WHOM I TRUST.... FOR HE WILL DELIVER YOU!..."

B^b6 C B^b2 F/A C/E
 RAIN _____ I'VE SHARED EACH TEAR YOU'VE CRIED, _____ AND I KNOW _____ IT HURTS... AND I

F C/E Dm7 B^b2 F/A
 KNOW _____ IT'S HARD... BUT KNOW THAT EV'RY _____ STEP YOU TAKE, EACH _____ TRIAL YOU FACE, EACH _____

G C G/B
 DAY YOU WAKE... I AM HERE, _____ YOUR FATHER'S HERE _____

Am7 G F2 G F2/G G
 _____ AND MY FA-TH-ER-HEART _____ WILL CAR-RY

10 A TEMPO

YOU.....

(DANCER AND DEFEATED MAN ARE BATHED IN SINGLE CIRCLE OF LIGHT.... DANCER "ENCOURAGES" AS MAN UNFOLDS, LIFTS HANDS AND HEAD HEAVENWARD, A SMILE COMING

CHORDS: C, D/C, C, D/C

GRAD. ACCEL. RALL.

CHORDS: C/D D C/D D G/D C/D

TO HIS FACE, JOY ON HIS COUNTERNANCE,
DISPLAYING TO ALL THAT HE IS A "NEW CREATION",
LOVED BY HIS FATHER IN HEAVEN. HE SINGS...

CHORDS: D(N.C.), G, D/F#, Em7, (N.C.)

YOUNG MAN: f, 1/2, 3/4, 5

FATHER, YOU'RE A

(N.C.) A/E G/D A°/C Cmaj7/A C/A

MAZ-ING! 3 YOUR LOVE FOR ME IS

C/D D C/D D C/G G Cmaj7/A B7 Em

O-VER-WHELM-ING, YOU'RE A-MAZ-ING! YOUR PER-FECT LOVE

G/D A/C# A°/C# C/D G/D

NEV-ER ENDS IN SATE OF ME LORD, YOU'RE A-MAZ-ING,

AH

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "I SING OUT, A-MAZ-ING! A-MAZ-ING!"

Chords: G/D, Cm/D, Cm, Cm/A, C/G, G.

Lyrics: I SING OUT, A-MAZ-ING! A-MAZ-ING!

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "AH AH"

Lyrics: AH AH

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "MY HEART CRIES OUT, A-MAZ-ING!"

Chords: G/E, G/D, C, G/D, Am/E, D/F#, A/D.

Lyrics: MY HEART CRIES OUT, A-MAZ-ING!

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "AH AH"

Lyrics: AH AH

(LIGHTS COME UP ON CHOIR AND WORSHIP TEAM, AS WE RESUME THE SERVICE ON THE PLATFORM...)

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "I SING! A-MAZ-ING! HOW LONG I EV-ER HAVE BEEN..."

Chords: G, Eb, Fm, Eb/G, Ab2, Ab.

Lyrics: I SING! A-MAZ-ING! HOW LONG I EV-ER HAVE BEEN...

Handwritten musical score for three staves. The key signature is one sharp (F#). The lyrics are: "A-MAZ-ING!"

Lyrics: A-MAZ-ING!

Handwritten musical score for a song. The score is written on three staves. The first staff contains the melody with lyrics: "FATHER, YOU'RE A-MAZ-ING! YOUR". Above the first staff are handwritten notes: $Ab2$, Ab , Bb^2/Ab , B^2/Ab , and Bb^2/Ab . The second staff contains the bass line with lyrics: "SO BLIND!". Above the second staff are handwritten notes: $Ab2$, Ab , Bb^2/Ab , B^2/Ab , and Bb^2/Ab . The third staff contains the bass line with lyrics: "FATHER, YOU'RE A-MAZ-ING! YOUR". Above the third staff are handwritten notes: $Ab2$, Ab , Bb^2/Ab , B^2/Ab , and Bb^2/Ab .

Handwritten musical score for a song. The score is written on three staves. The first staff contains the melody with lyrics: "LOVE FOR ME IS O-VER-WHELM-ING! YOU'RE A-MAZ-ING!". Above the first staff are handwritten notes: Bbm , D^b/E^b , E^b , D^b/E^b , E^b , D^b/Ab , and Ab . The second staff contains the bass line with lyrics: "THAT'S WHY I DOUBT-ED YOU, NOW I CAN FEEL YOUR FA-THER- LOVE!". Above the second staff are handwritten notes: Bbm , D^b/E^b , E^b , D^b/E^b , E^b , D^b/Ab , and Ab . The third staff contains the bass line with lyrics: "LOVE FOR ME IS O-VER-WHELM-ING, YOU'RE A-MAZ-ING!". Above the third staff are handwritten notes: Bbm , D^b/E^b , E^b , D^b/E^b , E^b , D^b/Ab , and Ab .

Handwritten musical score for a song. The score is written on four staves. The lyrics are: "YOUR PERFECT LOVE NEVER ENDS IN I WANT YOUR PERFECT LOVE RE-RECTED IN MY EYES! YOUR PERFECT LOVE NEVER ENDS IN". The chords are: $A^{\flat}maj7$, D^{\flat}/E^{\flat} , $A^{\flat}7$, A^{\flat} , $A^{\flat}7$, A^{\flat} , $A^{\flat}7$, D^{\flat}/E^{\flat} , $A^{\flat}7$, A^{\flat} , $A^{\flat}7$, A^{\flat} . The tempo is 4/4.

Handwritten musical score for a song. The score is written on four staves. The lyrics are: "SATE OF ME I AMZING, my YOU ARE A-MAZ-ING, LORD, AND THIS I REAL-IZE, I GIVE MY ALL TO YOU SATE OF ME I AMZ-ING, my". The chords are: $B^{\flat}7/A^{\flat}$, B^{\flat}/A^{\flat} , $B^{\flat}7/A^{\flat}$, $B^{\flat}m$, $B^{\flat}7/A^{\flat}$, B^{\flat}/A^{\flat} , $B^{\flat}7/A^{\flat}$, $B^{\flat}m$. The tempo is 4/4.

Handwritten musical score for a choir. The lyrics are: "HEART CRIES OUT, A MAZ-ING! FOR-EV-ER BLESSED TO BE A CHILD of GOD!"

Chords: D^{\flat}/E^{\flat} , E^{\flat} , D^{\flat}/E^{\flat} , E^{\flat} , $B^{\flat}m/E^{\flat}$, A^{\flat} , A^{\flat}/G^{\flat}

13

Handwritten musical score for a choir. The lyrics are: "UNISON CHORUS MAZ-ING, FATHER YOU'RE A-MAZ-ING, YOUR"

Chords: Bm/A , A , A , E/G^{\sharp} , $F^{\sharp}m^7$, E , D/F^{\sharp} , E/G^{\sharp} , A/E , B/D^{\sharp} , B/F^{\sharp} , A/E , B^{\flat}/D , B^{\flat}/F^{\flat}

32

$Dm7/B$ D/B D/E E D/E E D/A A $Dm7/B$ $C\#7$

LOVE FOR ME IS O-VER-WEA-MING, YOU'RE A-MAZ-ING. YOUR

$F\#m$ A/E $B/D\#$ B $B/C\#$ $B\#D$

PER-FECT LOVE. NEI-ER ENDS IN SPITE OF ME. LORD, YOU'RE A-

D/E A/E Dm/E

MAZ-ING, I SING OUT A-MAZ-ING! A-

D/E A/E

MAZ-ING, O LORD, YOU'RE A-MAZ-ING! A-

MAZ-ING, FOR YOUR PER- FECT LOVE - LORD, MY

END.

Handwritten musical score for a piano piece. The score is written on three staves (treble, alto, and bass clefs). The key signature is B major (two sharps). The tempo is marked "Allegretto". The score is divided into four measures, each with a different chord: B^o7, B^o/G, B^o/E, and B^o/D. The lyrics are: HEART, SINGS, OUT, A.

Handwritten musical score for a piano piece. The score is written on three staves (treble, alto, and bass clefs). The key signature is B major (two sharps). The tempo is marked "Allegretto". The score is divided into four measures, each with a different chord: B^o7, B^o/G, B^o/E, and B^o/D. The lyrics are: HEART, SINGS, OUT, A.

Handwritten musical score for a piano piece. The score is written on three staves (treble, alto, and bass clefs). The key signature is B major (two sharps). The tempo is marked "Allegretto". The score is divided into four measures, each with a different chord: B^o7, B^o/G, B^o/E, and B^o/D. The lyrics are: MAZED!, A, A, A.

Handwritten musical score for a piano piece. The score is written on three staves (treble, alto, and bass clefs). The key signature is B major (two sharps). The tempo is marked "Allegretto". The score is divided into four measures, each with a different chord: B^o7, B^o/G, B^o/E, and B^o/D. The lyrics are: MAZED!, A, A, A.

"EVERY SUNDAY" / SCENE SIX

"Soliliquy" & "God, You Are My Life"

Words & Music by ROD SCHUMACHER

(PIANO MUSIC VAMP BEGINS DURING SCENE FIVE APPLAUSE. LIGHTS ON FULL STAGE BEGIN TO DIM TIL ONLY THE UNSAVED MAN IS HIGHLIGHTED... AS HE BEGINS TO SING HIS OPENING "SOLILIQUEY", HE MOVES ONTO THE STAGE...)

First system of musical notation for the song "Soliliquy". It features a vocal line and a piano accompaniment. The key signature is E-flat major (three flats). The vocal line begins with a whole rest, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5. The piano accompaniment starts with a whole rest, then a quarter rest, followed by a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5. The piano part is marked "p" (piano) and "L.B. SIMILE".

Chords: Eb, Abmaj7, Eb

Lyrics: (VAMP TIL APPLAUSE DIES AWAY...) UNSAVED MAN: I'M NOT REAL-LY SURE... WHY I

Second system of musical notation. The vocal line continues with a triplet of eighth notes G4, A4, and Bb4, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5. The piano accompaniment continues with a triplet of eighth notes G4, A4, and Bb4, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5.

Chords: Abmaj7, Eb, Abmaj7

Lyrics: CAME HERE TO DAY... WELL, IT'S JUST NOT AT ALL LIKE _ ME _ YOU _ SEE _...

Third system of musical notation. The vocal line continues with a triplet of eighth notes G4, A4, and Bb4, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5. The piano accompaniment continues with a triplet of eighth notes G4, A4, and Bb4, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes A4, Bb4, and C5.

Chords: Eb, Abmaj7, Eb

Lyrics: I'M THE KING _ WHO CAN MAKE IT _ ON MY OWN. _

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The melody consists of a half rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piece concludes with a double bar line. Above the staff, the chord $A^b_{maj}7$ is written above the first measure, E^b is written above the second measure, and $A^b_{maj}7$ is written above the eighth measure. Below the staff, the lyrics "BUT I DON'T KNOW, THERE'S GREEN" are written, with "SOMETHING MISSING IN ME" written below "GREEN".

Handwritten musical notation for the first line of the song. The notation is in 4/4 time and features a treble clef. The key signature is E-flat (B-flat major). The melody consists of eighth and quarter notes. Chord symbols above the staff include E^b, A^b major 7, and E^b. A triplet of eighth notes is marked with a '3'. The lyrics 'FOR A VE-ry LONG TIME - NOW' are written below the staff, with a red arrow pointing to the end of the phrase.

Handwritten musical notation for the first line of the song. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The notes are: A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics "THOUGHT I MIGHT FIND IT HERE" are written below the notes. Chord symbols are written above the staff: Abmaj7, Bb, Bb, and G/Bb.

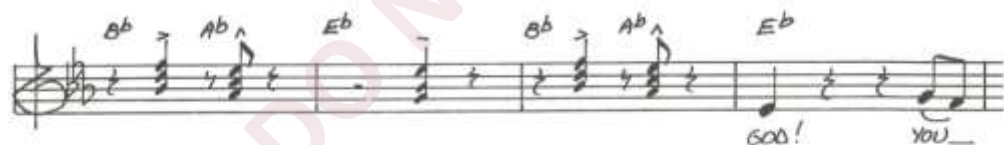
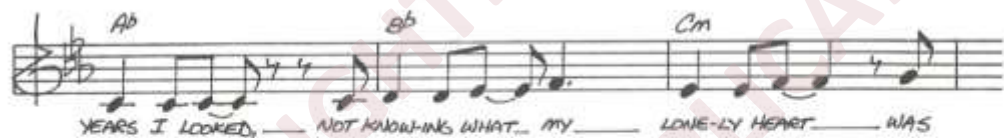
I TEMPO SLIGHTLY FASTER

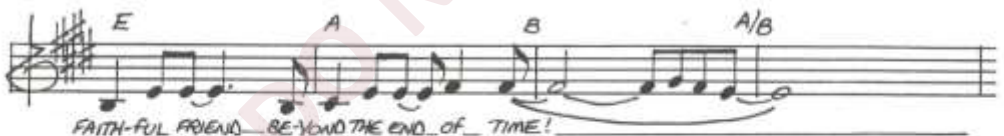
Cm Ab Bb

AS I'M STAND-ING HERE ——— I FEEL A FEEL-ING ——— DEEP IN-

Handwritten musical notation for the first line of the song. The staff is in treble clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Andante'. The lyrics are: SIDE _____ JUST LIKE MY LIFE'S _____ BE-GUN. A-NEW!

Handwritten musical notation for the second staff, featuring a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The notation includes a whole note chord (Bb, Db, Fb) followed by a series of eighth notes and a final whole note chord (Ab, Cb, Eb). The lyrics "AND I RE-AL-IZE" and "THAT EMP-TY" are written below the notes.





Handwritten musical notation for a vocal line. The staff is in treble clef with a key signature of one sharp (F#). The notes are: E4, A4, B4, B4, B/A#4. The lyrics are: "NESS I OF FER YOU PRAISE!"

REPRISE - "We Need a Touch From You"

"It's the Same Thing Every Sunday Morning!"

Handwritten musical notation for a vocal line. The staff is in treble clef with a key signature of one sharp (F#). The notes are: A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The lyrics are: "I NEED A TOUCH FROM YOU, MY FA-THER UP A-BOVE."

Handwritten musical notation for a vocal line. The staff is in treble clef with a key signature of one sharp (F#). The notes are: A4, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3. The lyrics are: "REACH TO MY HURT-ING HEART, AND HEAL ME BY YOUR LOVE!"

(THE UNSAVED MAN IS JOINED CENTER

STAGE BY MR AND MRS DAVID,

THE YOUNG MAN FROM SCENE FIVE,

AND THE TWO DANCERS OF SCENE THREE...)

Handwritten musical notation for a vocal line. The staff is in treble clef with a key signature of one sharp (F#). The notes are: C#4, F#4, D4, A4, A/B4. The lyrics are: "WE NEED A TOUCH FROM YOU, OUR FA-THER UP A-BOVE."

Handwritten musical score for a song. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are: "REACH TO OUR HURT-ING HEARTS, AND HEAL THEM BY YOUR LOVE!". The chords are: C#m, F#m, D, E.

REACH TO OUR HURT-ING HEARTS, AND HEAL THEM BY YOUR LOVE!

REACH TO OUR HURT-ING HEARTS, AND HEAL THEM BY YOUR LOVE!

(GROUP SURROUNDING UN-PAVED MAN IN CENTER STAGE IS JOINED BY THE FAMILY MEMBERS FROM SCENE ONE, THE WELL-DRESSED WOMAN, AND THE TWO SINGERS OF SCENE THREE....)

6

Handwritten musical score for a song. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are: "WE NEED A TOUCH FROM YOU, OUR FATHER UP A-BOVE;". The chords are: D#m/F#, E/G#, Am7, Dm, Bb, F, F/E.

WE NEED A TOUCH FROM YOU, OUR FATHER UP A-BOVE;

WE NEED A TOUCH FROM YOU, OUR FATHER UP A-BOVE;

Handwritten musical score for a song. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The lyrics are: "REACH TO OUR HURT-ING HEARTS AND HEAL THEM BY YOUR LOVE, WE NEED YOUR LOVE!". The chords are: Am7, Dm, Bb, Csus, C.

REACH TO OUR HURT-ING HEARTS AND HEAL THEM BY YOUR LOVE, WE NEED YOUR LOVE!

REACH TO OUR HURT-ING HEARTS AND HEAL THEM BY YOUR LOVE, WE NEED YOUR LOVE!

7 (d=PREVIOUS d)

Handwritten musical score for the first system. The key signature is one sharp (F#). The time signature is 4/4. The score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "GOD! YOU ARE MY LIFE! YOU". The chords are: Dsus, D, G, D, C, G. The tempo marking is "D=PREVIOUS d".

Handwritten musical score for the second system. The key signature is one sharp (F#). The time signature is 4/4. The score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!". The chords are: D, C, G, C, D. The tempo marking is "D=PREVIOUS d".

Handwritten musical score for the third system. The key signature is one sharp (F#). The time signature is 4/4. The score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The lyrics are: "GOD! my SAVIOR! GOD! my". The chords are: G/D, G, D, C, G. The tempo marking is "D=PREVIOUS d".

Handwritten musical score for the first system, featuring a treble and bass staff with lyrics. Chords D, C, G, C, and D are indicated above the staff.

LYRICS: LIGHT IN THE DARK-NESS, I OF-FER YOU PRAISE!

Handwritten musical score for the second system, featuring a treble and bass staff with lyrics. Chords Eb, Ab, Eb, Db, and Ab are indicated above the staff. A box containing the number 8 is present at the start of the system.

LYRICS: GOD! YOU ARE MY LIFE!

Handwritten musical score for the third system, featuring a treble and bass staff with lyrics. Chords (Ab), Eb, Db, Ab, and Db are indicated above the staff.

LYRICS: YOU ARE THE FAITH-FUL FRIEND BE-YOND THE END OF TIME!

Handwritten musical score for a three-part setting. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The lyrics are: "GOD! my SAV—IOR! GOD! GOD! my SAV—IOR! GOD!"

Chord symbols above the staff: Eb, Db/Eb, E, A, E, D, A.

Measure numbers: 9 is boxed in the first system.

Handwritten musical score for a three-part setting. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The lyrics are: "my LIGHT—in THE DARK—NESS,— I OF— FER YOU PRAISE! my LIGHT—in THE DARK—NESS,— I OF— FER YOU PRAISE!"

Chord symbols above the staff: E, D, A, D.

Measure numbers: (A) is written above the first measure of the second system.

(LIGHTS ON FULL STAGE COME UP SLOWLY....)

... AS THE CHOIR AND WORSHIP TEAM ALSO
JOIN IN THE CELEBRATION OF SALVATION!...

10

Handwritten musical score for a choir and worship team. The score is written on three staves. The first two staves are for the choir, and the third staff is for the worship team. The key signature is E major (three sharps). The tempo is marked 'E' and 'F'. The lyrics are: 'GOD! YOU ARE MY LIFE!'. The music features a melody line and a bass line. The lyrics are written below the notes.

Handwritten musical score for a choir. The score is written on two staves. The first staff is for the choir, and the second staff is for the worship team. The key signature is E major (three sharps). The tempo is marked 'E' and 'F'. The lyrics are: 'GOD! YOU ARE MY LIFE!'. The music features a melody line and a bass line. The lyrics are written below the notes.

Handwritten musical score for a choir and worship team. The score is written on three staves. The first two staves are for the choir, and the third staff is for the worship team. The key signature is E major (three sharps). The tempo is marked 'E' and 'F'. The lyrics are: 'YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!'. The music features a melody line and a bass line. The lyrics are written below the notes.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Andante'.

Lyrics:
 GOD! my SAV—IOR! GOD!
 GOD! my SAV—IOR! GOD!
 BEYOND THE END OF TIME! GOD! MY SAV—IOR, GOD!

Chords: F, Eb/F, Bb, F, Eb

Notes: The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also dynamic markings like 'f' (forte) and 'p' (piano).

Continuation of the handwritten musical score for three voices and piano accompaniment. The key signature remains B-flat major.

Lyrics:
 MY LIGHT IN THE DARK-NESS I OF—FER YOU PRAISE!
 MY LIGHT IN THE DARK-NESS, I OF—FER YOU PRAISE!
 LIGHT IN THE DARK-NESS, I OF—FER YOU PRAISE!

Chords: Bb, F, Eb, Bb, Eb

Notes: The score continues with similar musical notation, including eighth and quarter notes, and rests. The piano accompaniment features chords and moving lines in both hands.



Handwritten musical score for a song. The score is written on three systems of staves. The first system includes a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The lyrics are: "I SHOUT IT! YOU, YOU ARE MY GOD! YOU ARE MY LIFE!". The second system continues the melody and harmony, with the lyrics: "I OF-FER PRAISE! GOD! YOU ARE, YOU ARE MY LIFE!". The third system concludes the phrase with the lyrics: "LIFE! YOU ARE THE FAITHFUL FRIEND BEYOND ALL TIME!". The score features various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a song. The score is written on three systems of staves. The first system includes a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The lyrics are: "LIFE! YOU ARE THE FAITHFUL FRIEND BEYOND ALL TIME!". The second system continues the melody and harmony, with the lyrics: "YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!". The third system concludes the phrase with the lyrics: "YOU ARE, YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!". The score features various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for three staves. The first staff contains a melody with notes F, Eb/F, Bb, F, and Eb. The lyrics "GOD! MY SAV- IOR!" are written below the notes. The second and third staves contain accompaniment. The second staff has lyrics "GOD! MY SAV- IOR! GOD!" and the third staff has lyrics "BEYOND THE END OF TIME! GOD! MY SAV- IOR! GOD!". A large red watermark "COPYRIGHTED MATERIAL" is visible across the score.

Handwritten musical score for three staves. The first staff contains a melody with notes Bb, F, Eb, Bb, and Eb. The lyrics "MY LIGHT IN THE DARK- NESS, I OF FER YOU PRAISE!" are written below the notes. The second and third staves contain accompaniment. The second staff has lyrics "my LIGHT IN THE DARK- NESS, I OF FER YOU PRAISE!" and the third staff has lyrics "my LIGHT, LIGHT IN THE DARK- NESS, I OF FER YOU PRAISE!". A large red watermark "COPYRIGHTED MATERIAL" is visible across the score.

Handwritten musical score for the hymn "I Give You Praise". The score is written on three systems of staves. The piano accompaniment is written on a grand staff (treble and bass clefs) and includes chord symbols (Bb, Eb, F) and dynamic markings (p, f). The vocal part is written on a single staff with lyrics: "I GIVE YOU PRAISE!", "THANK YOU! JE-SUS", and "THANK YOU! I LOVE IT!". The score is marked with a large red watermark "Copyright © 2013 by David C. Cook, Publisher".

Handwritten musical score for a song. The score is written on three systems of staves. The first system includes a treble and bass staff with a melody line and a bass line. The melody line has a first ending bracketed over the first two measures, with a second ending bracketed over the last two measures. The lyrics "I GIVE YOU PRAISE!" are written below the first ending. The second system includes a treble and bass staff with a melody line and a bass line. The lyrics "THANK YOU! JE-SUS, THANK YOU!" are written below the melody line. The third system includes a treble and bass staff with a melody line and a bass line. The lyrics "THANK YOU! JE-SUS, THANK YOU! I LOVE IT!" are written below the melody line. The score is marked with a large "DO NOT REPRODUCE" watermark.

1. Bb Eb Bb F 2. Bb Eb Bb F

I GIVE YOU PRAISE!

THANK YOU! JE-SUS, THANK YOU!

THANK YOU! JE-SUS, THANK YOU!

THANK YOU! JE-SUS, THANK YOU! I LOVE IT!

Handwritten musical score for a song. The score is written on three systems of staves. The first system includes a treble and bass staff with a melody line and a bass line. The melody line has a first ending bracketed over the first two measures, with a second ending bracketed over the last two measures. The lyrics "I'm SAVED!" are written below the first ending. The second system includes a treble and bass staff with a melody line and a bass line. The lyrics "THANK YOU, LORD!" are written below the melody line. The third system includes a treble and bass staff with a melody line and a bass line. The lyrics "THANK YOU, LORD!" are written below the melody line. The score is marked with a large "DO NOT REPRODUCE" watermark.

F (N.C.) AC Eb Bb $ATTACCA$

I'm SAVED!

THANK YOU, LORD!

THANK YOU, LORD!

FINALE - "You Alone Are God"

Words & Music by GARY BENJAMIN

(... WITH SHOUTS OF JOY, MANY OF THE PARTICIPANTS ON STAGE (THE WORSHIP

A TEMPO (♩ = PREVIOUS ♩)

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (Bb). It begins with a whole rest, followed by a half note G4, and then a half note A4. The middle staff is a piano accompaniment with a bass clef and a key signature of one flat. It features a series of chords and eighth notes, with a Bb chord marked above the staff. The bottom staff is a bass line with a bass clef and a key signature of one flat, featuring a series of eighth notes. The system concludes with a double bar line and a repeat sign.

LEADER, THE TEAM MEMBERS, "THE CONGREGATIONAL ENSEMBLE") EXCITEDLY EMBRACE THE NEWLY-SAVED MAN, REJOICING AND WELCOMING HIM INTO THE BODY OF CHRIST!..)

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4. The middle staff is a piano accompaniment with a bass clef and a key signature of one flat. It features a series of chords and eighth notes, with a Bb chord marked above the staff. The bottom staff is a bass line with a bass clef and a key signature of one flat, featuring a series of eighth notes. The system concludes with a double bar line and a repeat sign.

WORSHIP LEADER: (STEPPING AWAY FROM CELEBRATORS, ADDRESSING THE AUDIENCE/CONGREGATION)
 "HALLELUJAH!... WE SERVE A FAITHFUL GOD!... A GOD WHO REACHES TO HIS PEOPLE

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, accented with '3' (triplets) and a fermata. The middle staff is a piano accompaniment in the same key and time, with a treble clef and a key signature of one flat. It includes chords labeled E/bb, Db, and E/bb, and is marked with '3' for triplets. The bottom staff is a bass line in the same key and time, with a bass clef and a key signature of one flat, marked with 'b' and 'b'.

IN SO MANY WAYS! HE IS FAITHFUL IN HIS SAVING GRACE, (HE INDICATES THE GROUP SURROUNDING THE SAVED MAN), HE IS FAITHFUL AS A LOVING HEAVENLY FATHER! HE

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, accented with '3' (triplets) and a fermata. The middle staff is a piano accompaniment in the same key and time, with a treble clef and a key signature of one flat. It includes chords labeled F/c, F/bb, Am, and F/A, and is marked with '3' for triplets. The bottom staff is a bass line in the same key and time, with a bass clef and a key signature of one flat, marked with 'b' and 'b'.

IS FAITHFUL IN HEALING, IN BOTH OUR PHYSICAL BODIES AND OUR SPIRITUAL
RELATIONSHIPS WITH ONE ANOTHER. HE IS FAITHFUL AS THE CENTER OF OUR

(OPTIONAL REPEAT) RALL.-----

B \flat /G C/G B \flat /G Fmaj7 B \flat /F Fmaj7 B \flat F/A B \flat /G F

HOME AND FAMILIES! ... HE ALONE IS GOD! ... HIS LOVE FOR US NEVER CHANGES!
HIS FAITHFULNESS CONTINUES THROUGH ALL GENERATIONS! HIS FAITHFULNESS REACHES TO

2

C Dm7 C/E F C/E Dm Am B \flat Am B \flat /G

CHOR: GREAT IS THY FAITH-FUL-NESS, GREAT IS THY

THE SKIES! PSALM 117 SAYS, PRAISE THE LORD ALL YE NATIONS! EXTOL HIM ALL YOU
PEOPLE! FOR GREAT IS HIS LOVE TOWARD US AND THE FAITHFULNESS OF THE LORD
ENDURES FOREVER! ... PRAISE THE LORD! ... PRAISE THE LORD! ...

Fmaj7 C/E Dm B \flat F/A B \flat /G

FAITH-FUL-NESS, ... MORN-ING BY MORN-ING NEW MER-CIES I

0-19

PRaise the Lord!

3

FULL ENSEMBLE / FULL COMPANY

Chords: C² C Csus C F E^b/G F/A B^b F/A

SEE. YOU ALONE ARE GOD,

Chords: Gm E^b Csus C B^b A/C[#]

BRING FORTH THE ROYAL DI-DEM. EV-RY KING WILL OBTAIN HIS CROWN BEFORE YOU,

Chords: Dm C/E Gm C F E^b/G F/A

EV-RY TONGUE CONFESS, AND DE-CLARE YOUR FAITHFUL-NESS; FOR YOU ALONE ARE

Chords: B^b F/A Gm F C7 F Dm

GOD, REIGN-ING LORD OF ALL

Gm F C7 F

REIGNING LORD OF ALL.

F G/F

A1/Eb Dsus D

ALL: YOU'RE THE

4 G D/F# Em G/D C G/B

FIRST, THE LAST, THE BE-GINNING AND THE END, THE AUTHOR OF SALVATION, THE

6-21

Am Dsus D G D/F# Em G/D

TRUE AND FAITHFUL FRIEND, YOU'RE THE ALPHA, O-ME-GA, AND EVERYTHING BETWEEN, YOU'RE THE

C G/B Am Dsus D Dsus

SING!

ONE WHO SITS UP ON THE THRONE, IN YOUR TRIUMPH WE WILL SING! IN YOUR TRIUMPH WE WILL SING!

(moderato) D 5 G F/A G/B C G/B

YOU A-LONE ARE GOD

YOU A-LONE ARE MY GOD

Am F Dsus D C E/D#

BRING FORTH THE ROYAL DI-A-DEM! EV-RY KING WILL CROWN HIS CROWN... BE-FORE YOU,

GOD!

BRING FORTH THE ROYAL DI-A-DEM! EV-RY KING WILL CAST HIS CROWN BE-FORE YOU,

Em D/F# Am D G F/A G/B

EV-RY TONGUE CONFESS AND DE-CLARE YOUR FAITHFUL-NESS FOR YOU A-LONE ARE

EV-RY TONGUE CONFESS AND THEN DE-CLARE YOUR FAITHFUL-NESS FOR YOU A-LONE ARE

C G/B Am G D7 G Em

GOD! REKN-ING LORD OF ALL.

GOD! REKN-ING LORD OF ALL.

6-23

6



Am/C G/C D G C D/C C

REIGN-ING LORD — OF ALL — YOU'RE THE FIRST AND THE LAST, — BE-

REIGN-ING LORD — OF ALL — YOU'RE THE FIRST AND THE LAST, — BE-

tin)

D/C 3 C D/C C 3 D/C G/C D/C 3 G/C Am/C

SIN-NING AND END, — SAL- VATION IS YOURS, — MY TRUE, FAITHFUL FRIEND, — YOU'RE THE

SIN-NING AND END, — SAL- VATION IS YOURS, — MY TRUE, FAITHFUL FRIEND, — YOU'RE THE

+ BRASS)

Handwritten musical score for three parts (Soprano, Alto, Bass) in G major. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "AL-PHA, O-ME-GA, AND EV-RY-THING BE-TWEEN, YOU'RE THE ONE WHO SITS UP-ON THE THRONE, IN YOUR".

Chords: G, D/F#, Em, G/D, C, G/B.

Handwritten musical score for three parts (Soprano, Alto, Bass) in G major. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "TRI-UMPH WE WILL SING! WE WILL SING!".

Chords: Am, G, D/F#, C/E, Dsus, D, Ebsus, Eb.

Worship Leader: "YOU ALONE ARE GOD!..."

Handwritten musical score for three parts (Soprano, Alto, Bass) in G major. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "YOU A-LONE ARE GOD, BRING FORTH THE ROY-AL DI-A-".

Chords: Ab, G/bb, A/c, Db, A/c, Bbm, Gb.

7

Handwritten musical score for the first system, featuring three staves (treble, alto, and bass clefs) and a key signature of one flat (B-flat major or D minor). The tempo is marked 4/4. The lyrics are: "DEM. EV'RY KING WILL CAST HIS CROWN BE-FORE YOU, EV'RY TONGUE CON-FESS, AND DE-". The chords are: Eb sus, Eb, Db, C/Eb, Fm, Eb/G.

Handwritten musical score for the second system, continuing the melody and accompaniment. The lyrics are: "CLARE YOUR FAITHFULNESS. FOR YOU A-LONE ARE GOD,". The chords are: Bbm, Eb, Ab, Gb/Bb, Ab/C, Db, and Ab/C. A large diagonal watermark "DO NOT REPRODUCE" is visible across the page.

Handwritten musical score for the first system. The key signature is B-flat major (two flats). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics "REIGNING LORD — OF ALL" are written below the melody. Chords are indicated above the staff: Bbm, Ab, Eb, and Ab. The bass line features a complex rhythmic pattern with triplets and sixteenth notes.

"Great Is Thy Faithfulness"

Text by THOMAS O. CHISHOLM / Music by WILLIAM M. RUNYAN

Handwritten musical score for the second system. The key signature is B-flat major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics "GREAT IS THY FAITHFULNESS! — GREAT IS THY" are written below the melody. Chords are indicated above the staff: Bb, Eb, Eb, and C. The bass line features a complex rhythmic pattern with triplets and sixteenth notes.

"GREAT IS THY FAITHFULNESS"
by Thomas O. Chisholm & William M. Runyan
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F#m Fm B^b A^b/B^b B^b E^b Cm/E^b B^b/D Cm F7
 FAITHFUL-NESS. MORN-ING BY MORN-ING, NEW MER-CIES I

CONTINUABLE

B^b B^b A^b/B^b B^b E^b B^b A^b E^b/G A^b/F E^b
 SEE, ALL I HAVE NEED-ED THY HAND HATH PRO-

9

Cm/A^b Fm/A^b F#^b/A F#^b/B^b F#^b/A
 VID-ED. GREAT IS THY FAITH-FUL-NESS! GREAT IS THY

Handwritten musical score for four staves. The lyrics are: FAITH-FUL-NESS. GREAT IS THY FAITH-FUL-NESS. LORD UN-TO

Chords: Eb/Bb, F#b/A, Eb/Bb, RALL. Ab/F, Bb

Handwritten musical score for four staves. The lyrics are: ME! ME! ME! GREAT IS THY FAITH-FUL-NESS!

Section 10 UP-TEMPO Eb

Chords: Eb, Eb/Bb, Eb

6-29

E^b

D^{b2}/E^b

EV'-RY SUN-DAY!

Handwritten musical score for the first system. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The melody includes the lyrics "EV'-RY SUN-DAY!", "GREAT IS THY", and "FAITH-FUL-NESS!". The piano part consists of chords and arpeggiated figures. A large, faint watermark "COPYRIGHT" is visible across the page.

E^b

D^{b2}/E^b

EV'-RY SUN-DAY!

Handwritten musical score for the second system, identical to the first. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The melody includes the lyrics "EV'-RY SUN-DAY!", "GREAT IS THY", and "FAITH-FUL-NESS!". The piano part consists of chords and arpeggiated figures. A large, faint watermark "COPYRIGHT" is visible across the page.

EV'RY SUN - DAY! E^b D^b/E^b OUR

GREAT IS THY FAITHFULNESS! GREAT IS OUR GOD! OUR

GREAT IS OUR GOD! OUR

E^b D^b/E^b

GOD'S THE GOD'S THE SAME! EV'RY

GOD'S THE

E^b B^b/G $A^b B^b$ E^b B^b/G $A^b B^b$ E^b B^b/G $A^b B^b$ E^b

6-31

Handwritten musical score for SATB choir, first system. The vocal parts (Soprano, Alto, Tenor, Bass) are written on four staves. The lyrics "SUN DAY!" are written below the vocal staves. The piano accompaniment is written on two staves below the vocal staves. The key signature is one flat (Bb) and the time signature is 4/4. The music features a simple melody in the vocal parts and a supporting piano accompaniment.

Handwritten musical score for SATB choir, second system. The vocal parts continue with the melody. The piano accompaniment features a more active line with eighth and sixteenth notes. The key signature remains one flat (Bb) and the time signature is 4/4. The music is written in a simple, accessible style.

WORSHIP LEADER: "HALLELUJAH! PRAISE THE LORD!"

PLATFORM APPLAUSE

Handwritten musical score for SATB choir, third system. This system includes a section for "PLATFORM APPLAUSE" indicated by a box. The vocal parts have rests during this section. The piano accompaniment continues with a simple melody. The key signature remains one flat (Bb) and the time signature is 4/4. The music is written in a simple, accessible style.

"Curtain Calls" (Optional Instrumental)

Handwritten musical score for "Curtain Calls" (Optional Instrumental). The score is written on four systems of staves, each with a treble and bass staff. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4.

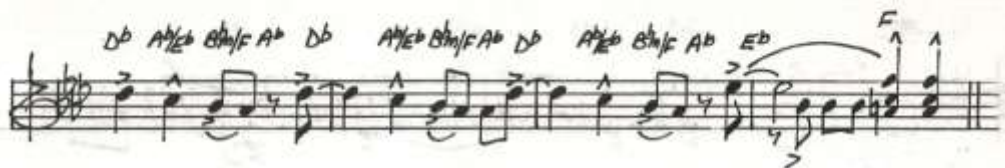
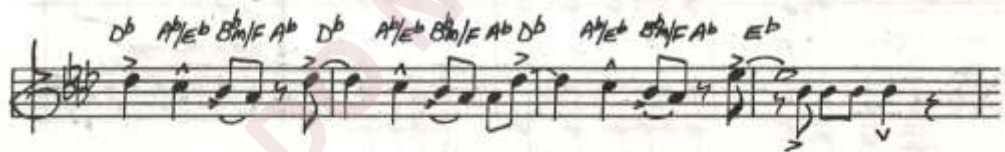
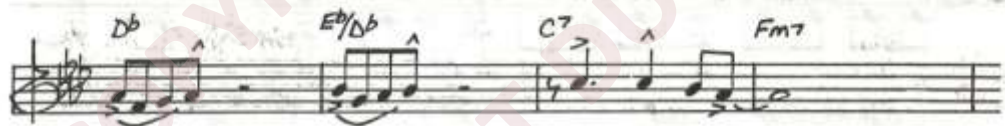
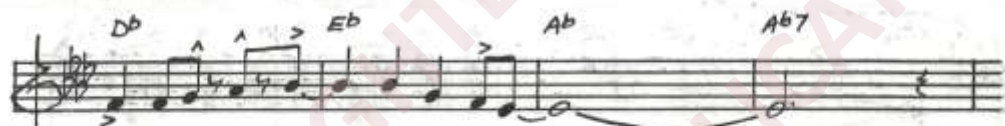
System 1: Treble staff begins with a whole rest and the marking $E^b(N.C.)$. The bass staff contains a continuous eighth-note accompaniment. A large slur covers the first two measures of the bass staff.

System 2: Treble staff features a melodic line with slurs and accents. The bass staff continues the eighth-note accompaniment. Chord markings above the treble staff include A^b , D^b/E^b , A/C , G^b/D^b , A^b , D^b/E^b , A/C , G^b/D^b , and A^b .

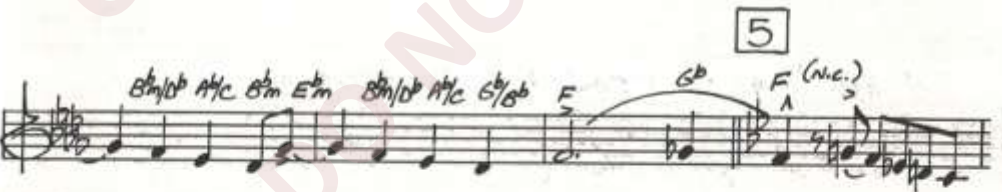
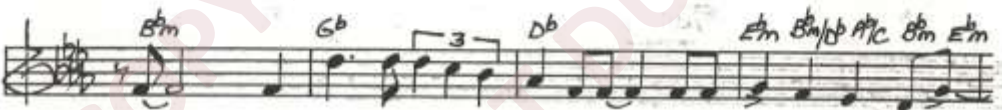
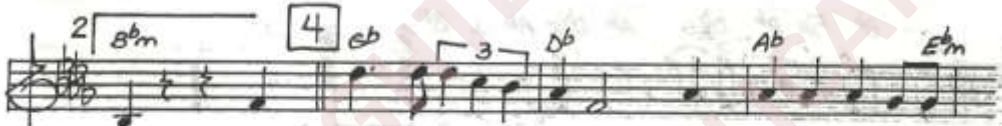
System 3: Treble staff continues the melodic line. The bass staff has a more active accompaniment with eighth and sixteenth notes. Chord markings above the treble staff include D^b/E^b , A/C , G^b/D^b , D^b/E^b , E^b , and A^b (enclosed in a box).

System 4: Treble staff concludes the piece with a melodic flourish. The bass staff continues with eighth-note accompaniment. Chord markings above the treble staff include A/C , D^b , A^b , E^b , and A^b .

A red watermark "PREFACE" is visible diagonally across the page. A small box containing the number "1" is located above the final measure of the third system. The text "SEATING HRS. EATING" is written in the right margin of the third system.



3



"ENTER HIS GATES"

